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#51

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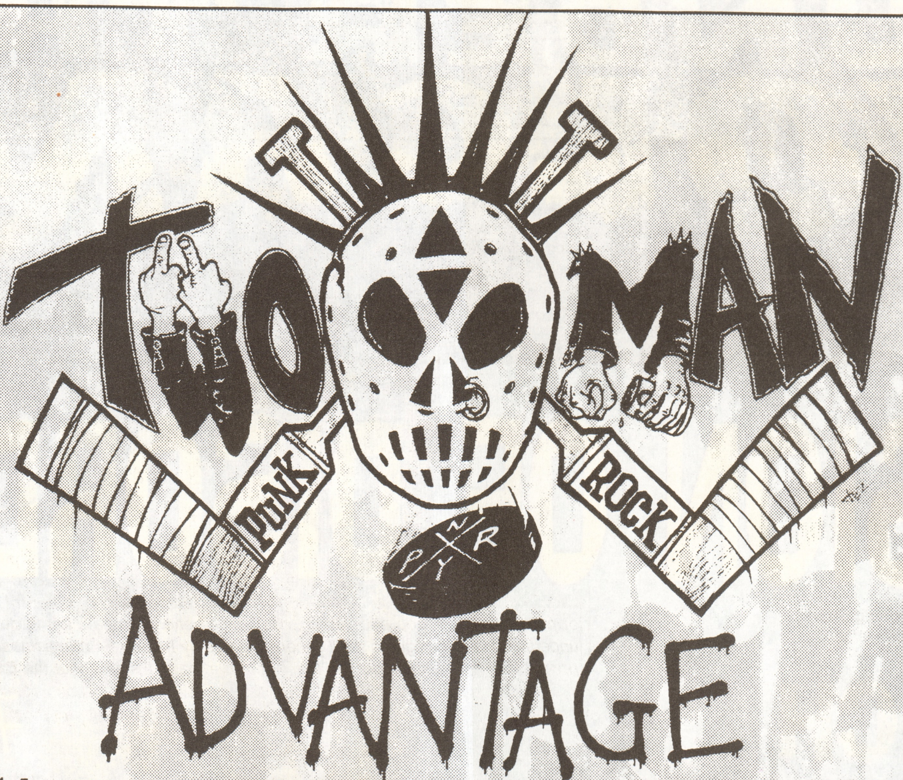

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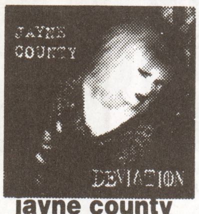

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4. Use black ink on all art.
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"Nuclear weapons don't belong in the hands of people that believe in reincarnation."-Greg Groovy on India

From the Editor

Rich Black

Hey, good lookin'!

Maybe you'll get a kick out of this.....

Recently, I solicited a well-known somewhat "alternative" clothing/record/whatever store about carrying *Under the Volcano* throughout their national chain with a sample of issue #49, which had the band Sick Of It All on the cover. As usual, I enclosed a nice but brief letter explaining the mag, along with press clippings from publications as diverse as *Newsday*, *Vogue* and *MRR*, inquiring about distribution.

Though I was pretty unfamiliar with this group of stores, the magazine buyer had answered my initial email inquiry promptly, which I took as a good sign.

Anyhow, her response after receiving my package was something like this; please note the italics are my THOUGHTS, not my words.

"Hi Rich,"

My gut tells me she's a nice person...

"I got your magazine. Actually, it's really good, but the cover....well, Sick Of It All may sell well in certain regions across the country, but I don't think they'd do as well as we'd like on a national level."

Hmmm...okay...I dunno...

"I mean....your magazine is really **good**, but...."

Yes?

"Well, if you had... Korn or Limp Bizkit on the cover I'd be more prone to have the chain distribute it."

Vomit...doesn't every "large" magazine have that crap on the cover already? Aren't those bands "THE ENEMY"? Shouldn't you be offering your patrons something different because you have the outlets, as opposed to MTV poo poo? Wait...she's nice...she just has a job to do. People gotta eat. I understand. I understand that she figures she'll generate sales by having 14 magazines with crap on the cover, and she's probably right It ain't about the life, not in the least. It's all about the Benjamins...but the kids think that's these stores are sellin' the life. That Korn is sellin' the life. Stupid, naive me. What was I thinking?

"Well, I don't have a place for another magazine just now anyhow. If you want, try me again in a few months."

I'll hand it to her...she's VERY good at her job.

The cover of the next issue I sent her was of The Candy Snatchers' Larry May covered in blood.

She didn't call me again.

WANNA SEND US AN INTERVIEW?

We're experimenting a bit here. *Under the Volcano* is looking for high-quality interviews to publish. We like many genres of music, but Punk Rock generally sets our loins on fire. Call or email us first about your interview ideas. We'll require hearing the band first of course, and have some simple guidelines (below) once you get the go-ahead. Remember, there are no guarantees -- we're kind of dicks about the right "mix" of bands for a particular issue, and hafta REALLY like what a band is doing to run a feature.

INTERVIEW GUIDELINES

Please make the interview informative, interesting, and maybe even funny; questions like "What are your influences ?" are a NO NO! Allow the band's personality to shine through, and don't forget to mention the band's current release. Please follow the general Q&A format within these pages. Do NOT type in all captial letters, and please include an introductory paragraph that runsbetween 150-200 words. Interviews are to be send by EMAIL ONLY. Cut n' paste the interview into the body of the email, as we will not accept "attached files." Send tons of band photos and graphics, which will not be returned. Yeah, I know, all these rules...tough shit.

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Columns

MODEL CITIZEN
GREG GROOVY

I can feel a field of bad energy eating away at my aura and trying to get beneath my skin. Not too far fetched sounding, considering how many people you see lurking about buried beneath a vast sea of filth. There are wars that go that undetected on a daily basis, many of which people just either turn away from or ignore. Or they just give in, and allow themselves to be sucked into this giant cesspool and become one with all the other excrement. I find myself writing in ways that I haven't since... since... I was 14 or 15. That's what becomes alluring about this battle, the darkness, all the suffering and mindfucking within it. On literary and musical levels I find myself tapping out words and sentences that I'm at peace with. Unlike before, where usually after a 20 or 30 minute session of banging out worthless nothings, I'd hit delete. I'm almost tempted to start using my camera again, and see what I capture.

An can of putrefied meat in my life has been re-opened and many old wounds are now infested with maggots. The evil that I once stomped didn't stay down. It's still here. I see it in their eyes. It's like staring down a dark well, with a rat's yellow eyes gazing up at you from the bottom. These vermin are not existing on the same plane that I am. Their will has been surrendered, and now the only point of their life is to devour all those who haven't fallen.

The "Refuse, resist, rise above!" dogma of old keeps repeating in the back of my mind. Rather than whispering some utterly useless scripture before I sleep, the voices in my head chant these few words, which quite literally will help me survive. Much like the age old fighting styles in the Orient, I have learned to part with all that's useless and retain only which is necessary to keep myself and my soul alive. So chanting 11 Hail Marys is as obsolete as throwing salt over my shoulder. Sure it's considered good faith, but it takes a helluva lot more than good faith to keep yourself from getting swallowed whole.

My tormentors have taken new form, but their actions are as dubious, predictable and parasitic as their last incarnation. Which should be expected since they don't possess the ability to rationalize and evaluate themselves like their human counterparts, though their quest for redundancy are elements that make them go about their daily activities unnoticed.

If you're philosophically minded and are ever pondering the big question "Why haven't humans evolved?" The answer is quite simple: because there is nothing remotely human left about this so-called "superior race." Scientists focus only on bubonic plagues and a list of physical illnesses. They overlook the obvious -- common ailments that destroy that us from the soul outward, day after day, perhaps by design, fulfilling a higher purpose. Which I admit, I don't fully understand myself. However, I can only imagine what insidious evil has yet to be unleashed on this earth.

The words -- the stream of consciousness that is building at my brain stem and resonating through my being -- they must be sharpened for they might be the only weapon I have. Will "art" keep me from being "one of them," or is there something greater at work which my devices have yet to recognize? This might be the only testimony with which the future will document its past. Devils, demons are certainly good fiction. It's the baggy jeans, the suit and ties, the leather bikers, the twisted tongues of the preacher man that you must beware of. I hope you can see it. I hope you can feel this, because something is here and something is happening. I just hope that you are strong enough to resist and conquer it.

Six Feet UnderGround

Jim Peri

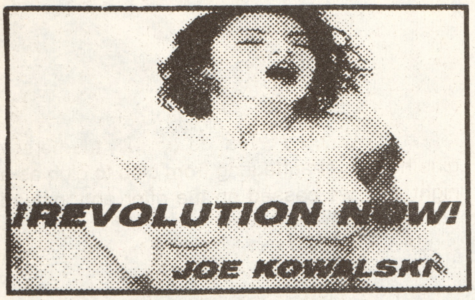
People are so fucking excited about "The New New York City": owned by Disney and run by Giuliani and his 41-bullet Street Crime Gestapo.

I've lived in New York City for almost six years now, spending my time in numerous pits and holes downtown. None of the pits too deep nor the holes too dank, but deep and dank enough to make me feel cool, I suppose. The newest one is a surprisingly sunny spot just off Avenue C -- which I like very much. But when I walk outside these days into the ghost town of faceless suits and fashion victims, I wonder where the hell everybody went.

Used to be that if we were bored and broke, the city was company enough. Used to be we could walk right outside and spend the night shooting the shit with a cabbie or a homeless guy or a security guard or a cop moonlighting as a limo driver. While I can't remember the names of most of my "friends" from college and half the girls I kissed in high school, but there are people I knew for two hours who I'll never forget. The very crusty and articulate security guard on 9th St. who got both his pinkies broken in an MIA camp in 'Nam and said he'd beat with a brick anybody who fucked with my friends' car. The too tall guy with the too long beard who hugged me and tried to force his last pennies on me after I showed him my miserably torn and empty pockets when he spared me for change. The fire marshal who tried to set us up with the Jersey girls he was chauffeuring from club to club as a night job...we passed on the offer and instead got a mindblowing education on what a hardass it takes to be a fire marshal. The weird thing about New York is that it's eight million nomads running in small circles, and every once in a while glancing a quick word or bummed cigarette off someone who'll just fade back into their own tiny circle as quickly as you fade back into yours. Now when I walk outside, the suits brush by on their cellphones. The too punk for me girls and boys brush by, likewise on cellphones. The gardens are coming down... the tenements are coming down, making room for elevatored cookie cutters with doormen who are paid not to talk to the likes of you and me.

And, y'know, I could feel pretty damn cool about myself (and ofttimes do) and what a badass I am that I ain't no suit and I ain't no yuppie and I lived down here before it was a mall (just barely). Cuz I got no cash, just a pair of worn down pants, and I didn't buy these motherfuckers at the Salvation Army, I got 'em fresh from VIM and walked em to hell and back myself. But, y'know, I sure as shit wasn't living on Avenue C 10 years ago. I was living on Mitchell Avenue in Plainview Long Island going to Kiss concerts and bleaching my jeans like the suburban dork I am. And it occurred to me that I am the final wave of gentrification. The last kick in the balls/ovaries of the neighborhood. Sure, when I moved into 10th St., crackheads OD'd in our vestibule every night and out front and bats broke windshields over parking disputes day to day. Within a year, the block was unrecognizable. High tech lounges, wonderbread Jazz clubs, fake White Castles (complete with veggie burgers, of course). It's coming here on C, if it hasn't hit already. Right across the street is a virtual highrise with window grills in oh-so-relaxing shapes of swimming dolphins. When the yuppies are poised to move into a new spot but just a little bit too pussy to leap, I take the first step and make 'em all feel a little bit more confident for the suit invasion. I'm the half-retarded penguin they dunk to test the waters. If I don't drop dead, they contract for the lounges the following week.

I miss my old friend NYC. And I suppose I stabbed it in the back like all middle class kids eventually do. But sometimes I wonder, y'know? One time, I was hanging out near Kiev with a bunch of kids, and this old lady spared me for change. I shrugged, said I wished I had enough change to make the whole world smile. She was shocked, mistook me for making fun of the few teeth she had left, and stepped off. I reached out, suddenly aware of what she thought. She got it, smiled, and took in her hands the worn cuffs I had stapled on the wrists of my jacket. "Takes one to know one," she told me and ran off. I don't know what she thinks she knew. She should've known better. Wherever she is now, I played my part in helping Giuliani put her there.


¡REVOLUTION NOW!
JOE KOWALSKI

Ah yes, the millennium. Fortunate to have made it this far, uncertain of what tomorrow brings. Pictures of the future rake my thoughts like wildfire, weeding through an unsuspecting forest of suspicious minds who can only guess at what lies in the horizon for them. Find your own way or get way too lost, but neither one seems to lead to any avenue of progress without a price and therefore generating far more negative than positive sentiments about the state of modern music.

Most people nowadays prefer to let the technical wizardry of today be more selective of what makes up their creative backbone, instead of seeking out their own identity that represents all the benefits gained from years of experiencing different forms of culture and absorbing -- possibly even giving back -- the knowledge through whatever medium a specific individual has been gifted with. This is not to say that technology in itself is a bad thing, as I myself have used it to great advantage, but relying on it to make decisions for us has not only turned the majority of our population into replicas of Robbie The Robot, it is also limiting our ability to think independently. Sure, we all like to watch the pretty pictures and dance to the multitude of beats made available by a whopping 20 artists that the huge Japanese conglomerate, the long-running cable music channel that now shows only three videos a day and all those smaller conglomerates that cower below them deem "acceptable," but if the truth be told even the greatest painters of our time poured their souls out on the miles of canvas necessary to get their visions across. This concept also pertains to musicians as well, since the greatest singers and bands always wore their hearts on their sleeves and believed in what they were saying. Today, we have cold and calculated music programming designed to numb your intellectual instinct that is solely owned, operated and controlled by a chosen few who, as a horoscope I once read stated, "know the price of everything and the value of nothing." So much for the unreliability of horoscopes...

Not only has this disease been spreading throughout the mainstream music community, it's also been spotted frequently by a group that has been extensively covered in *UTV* -- the "counterculture", if you will. Image is everything, nothing else matters. Go ahead, pierce and tattoo yourself because your friends are doing it, grease your hair back (these days, I can't tell the difference between greaser punks and the Backstreet Boys), dress your whiteboy ass like you're from the Hood (you'd probably get jacked the first 30 seconds after steppin'in), swing like your grandma's tapioca party, who cares? Don't get me wrong, there are people around who may have these uninherited traits yet still understand how important it is to express their individuality by staying true to themselves and their music, which I really don't have a problem with. However, the rest of you aren't fooling anybody with this homogenization of counterculture; in other words, being counterculturally hip for the sake of being counterculturally hip and nothing else. After all, you're so rebellious -- I mean, in a very conforming sort of way. There are millions of others out there like you, which basically makes you a barcode in the 1,000,001 freakstakes, first prize being a one way trip to Nowheresville without a net. Happy landings...

As for all of you who know better, keep doing what you do best and find your own destiny. The rewards will be much greater and the outcome more satisfying, trust me. Peace...

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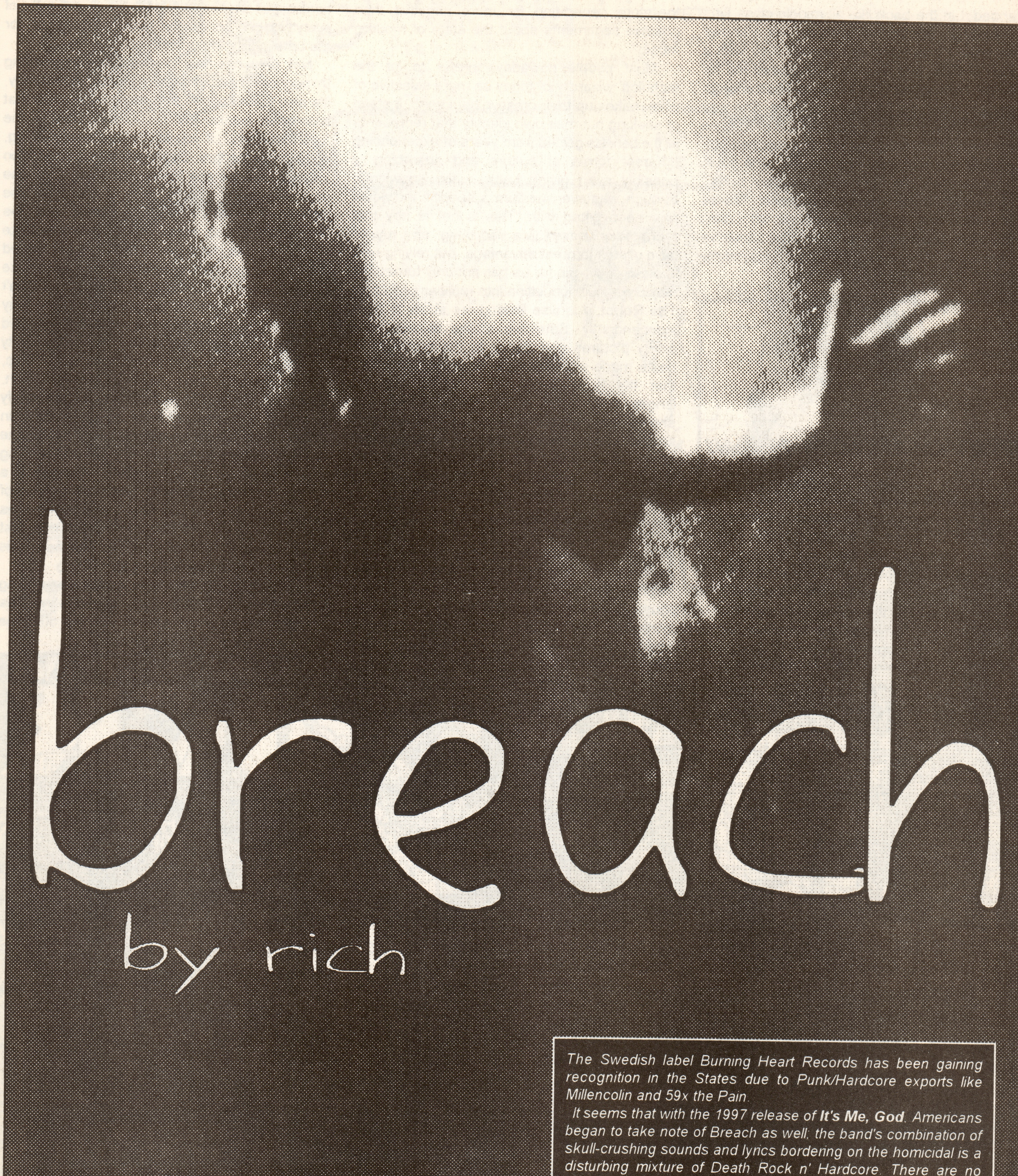

breach

by rich

The Swedish label Burning Heart Records has been gaining recognition in the States due to Punk/Hardcore exports like Millencolin and 59x the Pain.

It seems that with the 1997 release of ***It's Me, God****, Americans began to take note of Breach as well; the band's combination of skull-crushing sounds and lyrics bordering on the homicidal is a disturbing mixture of Death Rock n' Hardcore. There are no boundaries. Or limits.*

Breach's latest full-length on Burning Heart, ***Venom****, is a more taut, explosive descent into hell than their last. Vocalist Tomas Hallbom answered some questions for me.* ***-Rich***

Under the Volcano: It seems that Swedish bands of all different styles have been getting attention in the US lately. Are we witnessing a "Swedish Invasion"?

Tomas Hallbom: The Swedish scene contains a lot of quality music, but also a lot of crap. But the main thing is that there is so many, many bands coming out from the small country, Sweden, the scene is huge and mix a huge scene and the Swedish mentality and push it in the States, You get success...though [the] question [is] hard to answer.

UTV: In particular, extreme Swedish Metal bands have been getting a lot of attention; how much do the members of Breach identify with bands like Hammerfall or Nocturnal Rites? What do you feel sets Breach apart from bands like these?

Tomas Hallbom: We don't identify us with any other bands. We are just running our own race. That is what keeps us apart from the rest of the crowd.

UTV: You've worked with Fred Estby of Dismember in the recording of *Friction*, and toured with bands like Entombed. Do you feel the audience for your music is made up of "metal" listeners, or does it seem that there is a large contingent of punks as well?

Tomas Hallbom: I think Breach attracts a well mixed crowd, just because we are kind of different, musically, and personally. Definitely not stuck in a special genre.

UTV: Originally, members of Breach and Fireside were in Superdong. Did Superdong break up because members wanted to go in two very different directions?

Tomas Hallbom: Simply yes!

UTV: How did you begin to work with Pelle Gunnerfeldt from Fireside in the studio? Is there a story behind it?

Tomas Hallbom: Us and Pelle knew each other from childhood, and we kinda liked his ideas mixed with ours. We were floating on the same level.

UTV: It seems that many bands from Burning Heart have gotten distribution through US labels in the last few years. Can we expect to see Breach on a US label as well?

Tomas Hallbom: We tried it (Prosthetic Records) did not like it, and now we are working on another label in the US. No names, it's still unofficial.

UTV: In concept, how does *Venom* differ from *It's Me God*?

Tomas Hallbom: We had a lot more time working on the new material. So there was no compromising at all... Also new members including three different drummers!! Musically just more Rock n' Roll, and a lot more different influences, but still brick hard and a lot of despair.

UTV: It seems that with each record the music gets more complex. You have some instrumental pieces on this one. Is the band purposely "exercising" musically on these?

Tomas Hallbom: We are never doing anything purposely, it all comes as natural steps. The instrumental pieces just popped up and it felt good dancing to them! They had a special vibe and sort of gave all of us a special feeling. So we kept them on a listening level and not so much thinking.

UTV: Your lyrics, music, and packaging point to the band being very interested in creating "art;" do you seek out "art" in areas of your life beyond the band?

Tomas Hallbom: Life in itself is an art expression taking form. And the painting is just getting bigger as life goes on. Especially life from beyond.

UTV: Can "art" and "commercial success" exist for a band at the same time? What are your thoughts?

Tomas Hallbom: We prefer our art before commercial success. Our music is art, not a profitable money making product. And that's the way we want it.

UTV: Your lyrics speak of death, losing one's soul, and failure. What inspires you lyrically? Do you see the world as a savage place?

Tomas Hallbom: Often my lyrics is a huge conflict with my twin soul, my conscience, my thoughts. And I'm struggling not to be the savage. In a way I'm just writing about an ordinary day in a life.

UTV: The band uses several different drummers; is any one drummer considered the "regular" drummer? How do you decide which drummer to use, and when?

Tomas Hallbom: NEWS!!! We now have two official drummers in the band working with us live and in studio. TWO DRUMMERS ON STAGE! Just wait till you all get to see that.

UTV: In closing, please tell our readers something about yourself that no one else knows.

Tomas Hallbom: Breach has a side project called Der Snabel Man, and it's a Eurodance, Techno project only working with digital instruments, mainly computers. And this project is super secret. So don't tell anyone.☹

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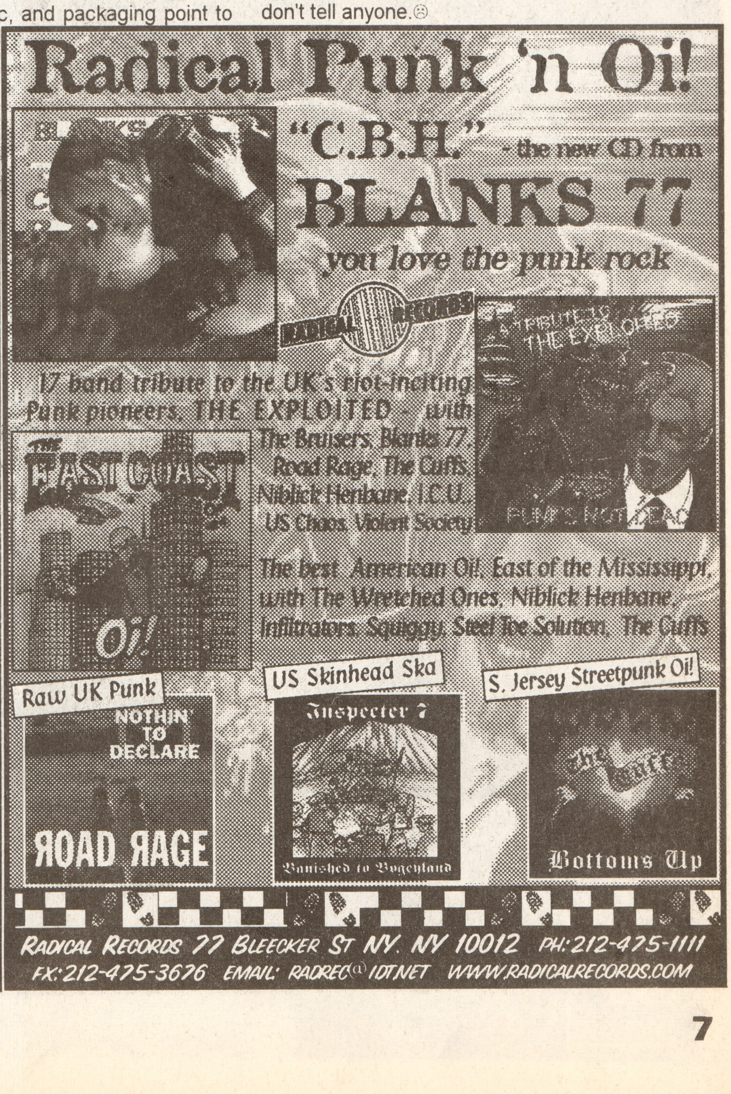
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by Mr. Hymson

I had no plans on checking out ErrorType: 11. I would rather watch **Dawson's Creek** than listen to a new Hardcore band. But then, I read Rich Black's review of their debut CD. He said it was like a noisier Foo Fighters. Hmmmmm, I was intrigued. I actually bought their CD...and surprise, surprise...I loved it. The music has elements of Emo, Indie Rock, and good old Punk/Hardcore. It is melodic, it is dissonant, it is unique. I could see these guys on a major in a few years. I mean that as a compliment. I suggest you pick up their debut CD on Some Records, and look for their new EP on Crank Records. I conducted this interview via email with vocalist/guitarist Artie Shepherd. Artie was once a writer at **UTV** (but don't hold that against him) and a member of the band Mind Over Matter. He has been doing the music "thang" for many years and is worthy of your support.
-Mr. Hymson

Under the Volcano: You guys remind me of Quicksand at times. Is that a fair comparison? Or is that me being a lazy journalist?

Artie Shepherd: That is you being a lazy journalist. We are far more melodic than Quicksand was. They had a very Metal feel that I don't think we have. I think that my voice is similar to Walter's, but I did have to sing back ups and doubles in World's Fastest Car so I guess that gives me an excuse. I think that last Tool record was more Quicksand than us. Every zine should hang up Quicksand as a reference for every band that plays mid-tempo drop D Rock. I have to say that we all emulate our heros to an extent, I just happen to have played with one of mine. Good bands take a theme and put their own imprint on it.

UTV: How did you guys hook up with Some Records? How is Some treating you? Have you gotten offers from any big labels?

Artie Shepherd: Some got our demo the day it was finished because they knew the guy who was recording it, and I had played with Walter and Sammy. We didn't even bother to give it to anyone else; we thought that they were a good starting point. Plus, they were willing to gives us a one off, which was key. We knew most of the bigger scene labels would have wanted more, and we weren't willing. I feel that a label should prove themselves to the band. This way the band chooses to work with the label because they are happy with them, not because they are contractually obligated. We aren't kids who are begging for someone to put our record out. These songs are precious to me and they need to get the exposure they deserve. I think that Some has treated us great. Matt Pincus is the workhorse behind the label, and he is a great guy who has some great bands and a long term vision. We are sticking with them for our second full-length. Yes, we have gotten interest from bigger labels, but I would much rather live on ramen noodles and tour in a car for the rest of my life. Just kidding, my vibe is very mellow about that stuff. Some of the best advice I ever got was "When you're good, things happen." So far it has been true.

UTV: I understand that Mind Over Matter recently did a reunion show. Why did you do it? What do you think of reunion shows in general?

Artie Shepherd: Reunion Shows are usually retarded. The bottom line behind most of them is money. Although I was encouraged by getting a nice payday (MOM usually drew most of the people and got paid shit back in the day), that really wasn't the reason for us. We had done a sort of impromptu reunion at Coney Island High in the city and it was crazy, so we thought if we were going to do it, let's do it on Long Island. I had a blast playing with those guys again. I understand now why bands get back together. You become better players as the years go by, so you sound tighter than you did when you were together. Plus it is easy, no song writing. Also, we needed to remind these kids on LI who started this shit around here. I think they were beginning to forget.

UTV: A lot of lyrics on the record seem to be about romantic relationships. Are you guys putting a new spin on an old topic? Or is it just something that everyone can relate to because they have been there?

Artie Shepherd: Actually, most of the songs aren't about romantic relationships. They are about friendships. When I did the liner notes I chose to hold back from talking about the subject of those songs; it was a very touchy subject and still is. Sometimes I am too honest and it affects the band in negative ways. I didn't want that to happen. I thought they were universal enough for people to use them in any type of relationship, for me it was one particular one. It was really the first time I had written lyrics, so I just wrote what came out. I think if you are going to write about relationships, write about sex; that is the idea behind the song "Superstore." That is much more exciting. The Stones did that best I think.

UTV: I understand you are putting out a new EP on Crank Records. Will the EP differ from the full-length? Why is this EP coming out on Crank instead of Some?

Artie Shepherd: The EP is much different. The first record was written in the first four months of our existence. When the new songs started coming, they were much more together in every way. We had been offered deals for our next full-length by many labels.. Crank was one of them, but we decided that we wanted to go with Some after they signed Hot Water Music. Jeff from Crank was very adamant about wanting to do something with us regardless. We had an overflow of new songs and since I don't like long records, we decided that we would put out some of the more eclectic stuff on an EP. Crank was willing, so we went for it. It is really cool. It has a standard rocker, an arena Rock hit, a math Metal special, an acoustic movie soundtrack megahit, and a psychedelic song. Our album will be much more Rock.

UTV: What do you think of the term "Emo"? Are you an Emo band? Emo, hmmm..

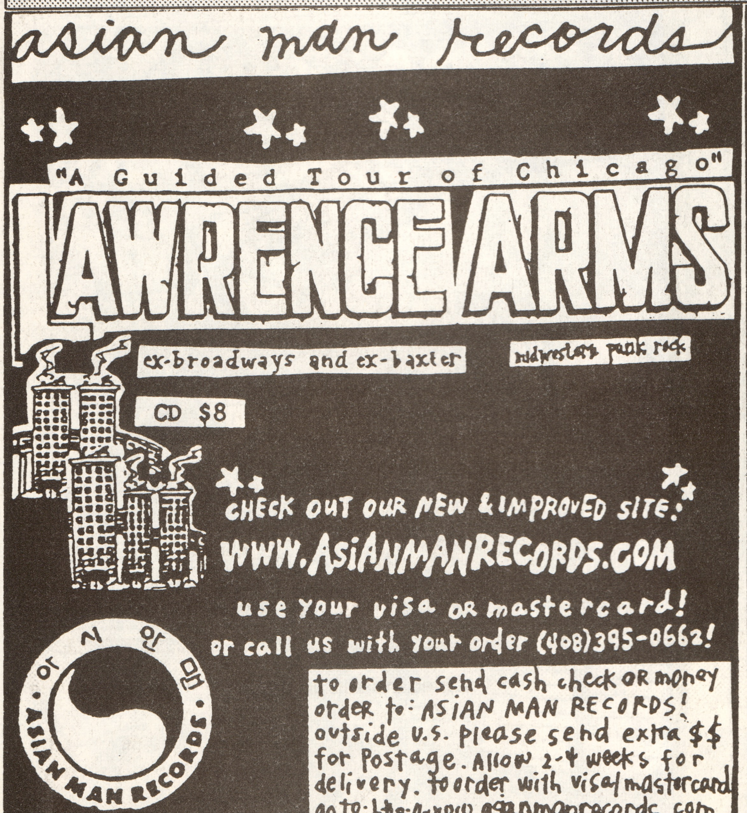
Artie Shepherd: To me, that means bands who can't write songs and have bad singers, but come from the Hardcore scene. We have played with so many terrible bands in the past year. We really don't fit in to this scene at all. The Emo kids are aptly named, they like generic Emo stuff. The funny thing is they don't like to admit it. It is almost like the Emo scene was created by people denying what their bands sound like. The only band I have ever seen completely embrace the term was Inside. You have to respect that. As for the bands we play with on tour, I like to use the term Thepromiseringisthereasonforasunnyday because everyone seems to be a watered down version of those bands. Besides the originals, there are a handful of bands that are good. Most of those wouldn't fit into the generic sound category. I guess we are in the Emo scene, but only because of where we come from. Don't get me wrong, I **do** appreciate it, the scene gives us places to play and an automatic crowd. What more could a Rock band ask for?

UTV: Tell us about some funny tour stories with your band? Have you guys gone to Europe yet? Do you think Europe will embrace Error Type 11 the way they embrace Manowar?

Artie Shepherd: There are so many good tour stories. We recently toured Europe with Samiam and it was amazing. There was no furry underwear like Manowar (by the way, Bathory looked cooler in the furry underwear), but it was great. I kind of got a funny story. We were in Florida hanging with Hot Water Music, and we went bowling. Well, this got out of hand. I bowled a 213 and got thrown out of the alley for standing on a table singing Styx songs. I can't remember a thing. We like to do stupid things, like go to jock bars and try to start fights. I think the funnest shit comes on stage. When we were in South Carolina I asked the crowd if they wanted us to suck because we were way too good for them. I then told the opening bands that I was insulted that they took money out of our pockets for their little summer fun during college break from Columbia grad school. Needless to say they left. I won't name names. I am sure we will never here from them again.

UTV: What is the most un-Hardcore thing about you guys?

Artie Shepherd: Everything. We aren't even close to Hardcore. I think it would have to be that much of my influence comes from Prog Rock that I grew up with. Genesis, Yes, Crimson, they all have a huge impact on my writing, but you would never know it. Hardcore is a played out genre; it will never change and it will always exist. I tried to work on that a few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years back but no one cared. I am too old to be that angry.

UTV: Have you ever been in love? Are you in love now? Family members and pets don't count.

Artie Shepherd: I am in love now... have been for some time. It has been so long I can't remember anything else. What is love anyway? It is just this thing that hangs in the air without a definition. It is just a word, it means many things to many people. Murderers love their victims sometimes. And I said we weren't Emo? Who am I kidding?

UTV: You once recorded with legendary producer, Martin Bisi [Swans, Unsane, Cop Shoot Cop, Foetus, Sonic Youth]. Would you ever record with him again? Who is one person you would love to record with?

Artie Shepherd: Of course I would record with Martin again. He rules. I don't know if this band would fit though. We are working with John Agnello for the next couple of records and he kicks ass. He is famous for Dinosaur Jr., Chavez, Jawbox and soon us. If I could work with anyone I guess I would say Brendan O'Brian. If I really could work with anyone it might be Eddie Offord. I love the way those old Yes records sound. I think the guys playing had a little to do with it.

UTV: I really like the first song on the CD. It is kind of fast and different for ErrorType: 11. Is that an older song? Or is that the new direction? Do you see a difference between your older stuff and your newer stuff? Or is it all just the same old shit?

Artie Shepherd: That song is very old. I don't think there is anyway to see a future direction. The song writing is becoming simpler but the melodies are becoming better. The way we write is if it sounds good do it. We don't worry about direction. There is some stuff like "Far As," and there is lots of stuff that is pure arena Rock. I always joke that the first record was written on Scotch, the second on beer, and now I have to write one on pot. I guess heroin is the logical follow up.

UTV: If someone loved your music, but didn't pay attention to the lyrics, would that bother you? Or would you say,"Eh, he bought the record and likes it.. and I am one dollar richer."

Artie Shepherd: I don't care. If you get something out of it then we must be doing something right. I am a little embarrassed about my lyrics so that would actually be better. A dollar richer??? Please, like we will ever see any money. We don't do this for money, in fact I feel like we pay to do this. We pay in so many ways, but it is our choice right?

UTV: You guys are pretty poppy, but at times you can be dissonant. Can dissonance and pop music coexist? Or will your weird chords hold you back in terms of commercial success?

Artie Shepherd: Well, I guess this answers some of a previous question. We really aren't too dissonant anymore. I do think that the two can coexist, but it may limit you in terms of success. I really never think about it. I just like quality song writing. If you can write a great vocal melody over dissonant chords, then great. Smashing Pumpkins have some pretty dissonant stuff for a big band, so did Nirvana. As for us, there won't be too much more of the "Better Days" style. We are all out arena Rock, or as I like to call it, "Enormodome-core".

UTV: Which band had hotter groupies, Mind Over Matter or ErrorType: 11? Do you ever get gay male groupies?

Artie Shepherd: We get a lot of closet cases that is for sure. I don't know if I can answer this one. Let's just put it this way, we get older and the scene stays the same. Someone commented to me the other day that going to an ET: 11 show in the city is comparable to going to a Hardcore New Kids On The Block show. I don't know if he was at the same show I was playing, but I will take it for what it is worth. I need it at my age.

UTV: Tell us a little about World's Fastest Car. Why did that project never put out a CD? Are any of the musical ideas on the ErrorType: 11 CD left over ideas from WFC? You can be honest. I won't think any less of you.

Artie Shepherd: WFC, there is an enigma huh? It is a long story. We never really had a set line-up. I don't want to get to into it. It is history that I would rather leave in the past. I just hope that some of it comes out so I can make some goddamn money and ET11 can sell more records. I definitely took influence from that time, I don't have a problem admitting that. Walter is a great songwriter, I wish he would remind the world of that someday. I am his biggest fan. Unless you feel that talking about the WFC thing will help sell some records I don't want to talk about it. ☺

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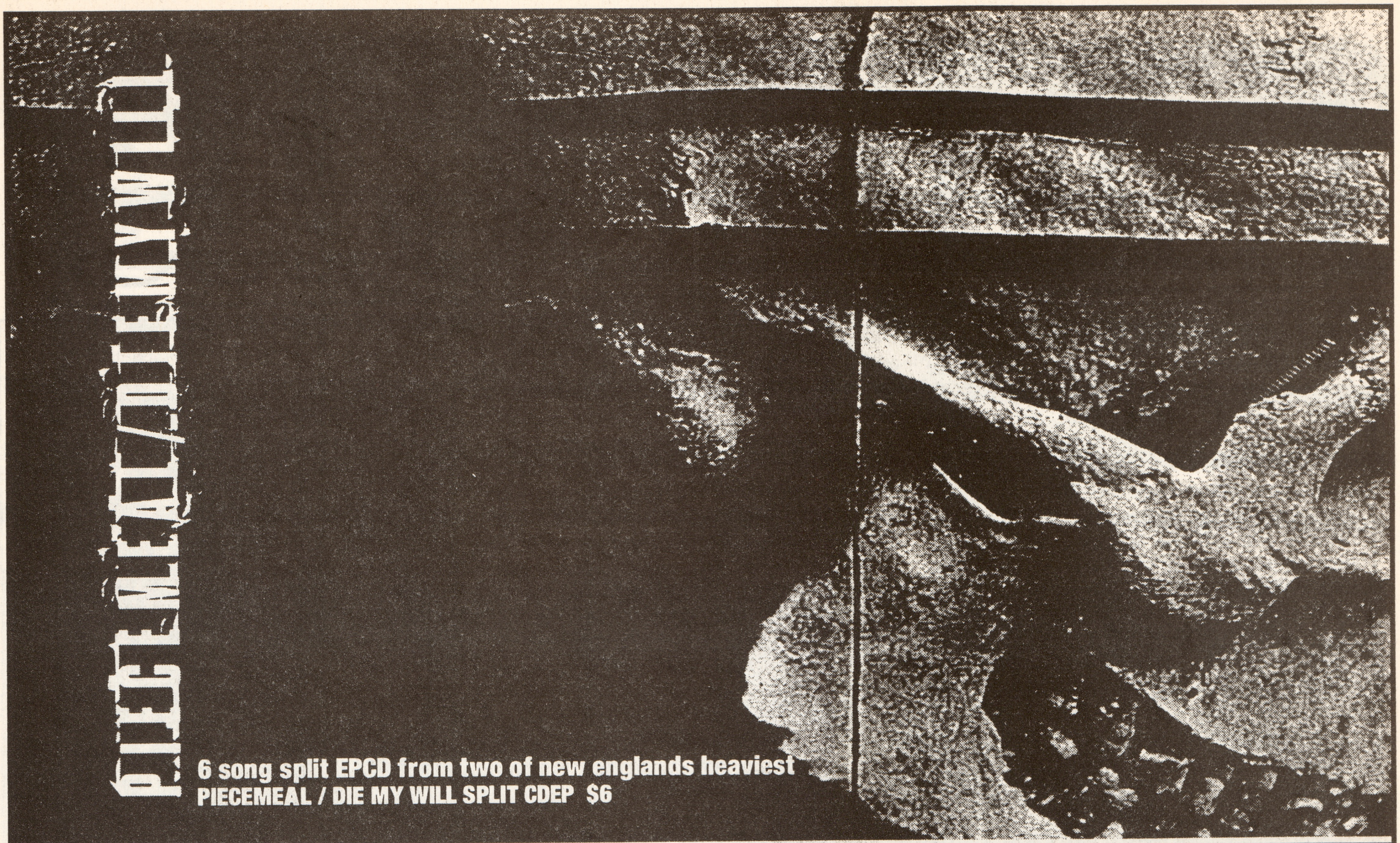

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MUSTARD PLUG

by Dr.Deathray

Mustard Plug has been around the Ska Punk scene for a long time. Finally they've been getting the recognition they deserve in the past few years, thanks to the popularity of Ska and Punk. Mustard Plug's first album was self-released and distributed by Moon Records. When it came time for their sophomore effort, Hopeless Records signed them and released ***Evildoers Beware!*** *to rave reviews and extreme success. Now on their third full-length,* ***Pray For Mojo****, Mustard Plug plan to take over the world. This is what vocalist Dave Kirchgessner had to say about it.* ***-Dr. Deathray***

Under the Volcano: How did you come up with the name?

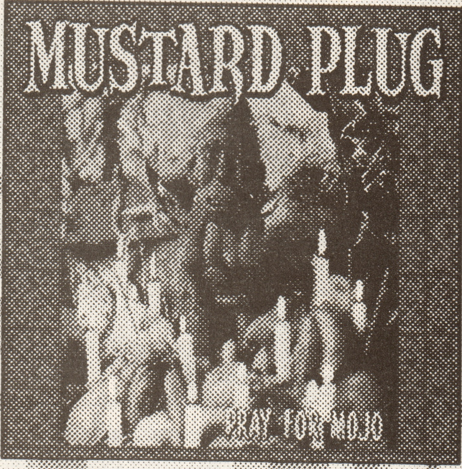
Dave Kirchgessner: Actually, the story behind that is pretty boring. Our old trumpet player was making a bologna sandwich and his mustard bottle was plugged up. He thought it would be a good name for the band, and since our other ideas were even worse, we went with it. We had no idea the band would last this long.

UTV: What's your favorite brand of mustard?

Dave Kirchgessner: I like a semi-local brand called Boetje's Stone Ground Dutch Mustard. It's spicy and cheap.

UTV: How has the Ska/Punk scene changed since 1991? Do you think we're finally beginning to see the end of the "third wave," or is it just getting started?

Dave Kirchgessner: The Ska Punk scene has changed enormously since 1991, both for good and bad. Back then, Ska was incredibly underground. There were only a handful of Ska bands in the US, and you could count the number of bands that were successful enough to make a living off of it on one hand. Releases were few and shows outside of the major cities on the coast were rare. It was kind of cool though, because it made the fans appreciate everything more and forced the bands to cooperate more to build the scene. Back then, pretty much all the bands knew each other and would help each other out more. It was kind of like a big family. When Ska started to get bigger in the mid '90s, new bands were starting up everyday and you no longer could keep up with all of them. With more media attention a lot of bands basically got famous overnight instead of putting in the years of touring to build a following the way the earlier bands did. Also, unlike in the early '90s, it became financially viable to be in a Ska band. This helped out a lot bands, making it possible to work day jobs less and tour more, but it also spawned a bunch of bands who started out for questionable reasons. People have to remember that in the late '80s and early '90s starting a Ska band was basically commercial suicide. As far as the third wave goes, it's both over in a sense and not. It was successful in introducing a generation of Americans to the music. Of course for some people it was just a fad, but the fact is that unlike 1991 the average teenage kid now has at least heard of the word "Ska" if not a reasonable knowledge of the sound. I also believe unlike the first and second waves of Ska it's not going to die out but instead keep on moving and evolving kinda like Punk has done since the mid '70s. As far as the Punk scene goes the main difference is how much more financially savvy the bands and indie label are now as opposed to 1991. I hate to sound like a cranky old man, but it also seems a lot less diverse with too much emphasis focused on the sound, bands, and labels of Southern California.



UTV: How did the signing to Hopeless Records take place?

Dave Kirchgessner: We already had *Evildoers Beware* recorded and had a show set up opening for the Descendents on their first reunion show at the Whiskey in LA. We basically just called up two, three LA labels and said that we're looking for a label and we'll put you on the guest list if you come early enough to see up. If we suck then at least you get to see the Descendents for free. Louis and Darren from Hopeless showed up, bought us beer, and the rest is history.

UTV: What are some of the good/bad things about being on Hopeless?

Dave Kirchgessner: Hopeless is great. It's run by cool, hardworking sincere people who put the bands first. There is so much bullshit involved in the music industry that it means a lot to work with people you both admire on a business level and genuinely like as friends. They're a relatively young label so they don't know everything yet, but they're growing with us, which is the most important thing.

UTV: How was the title of the new album picked, and what does it mean to you?

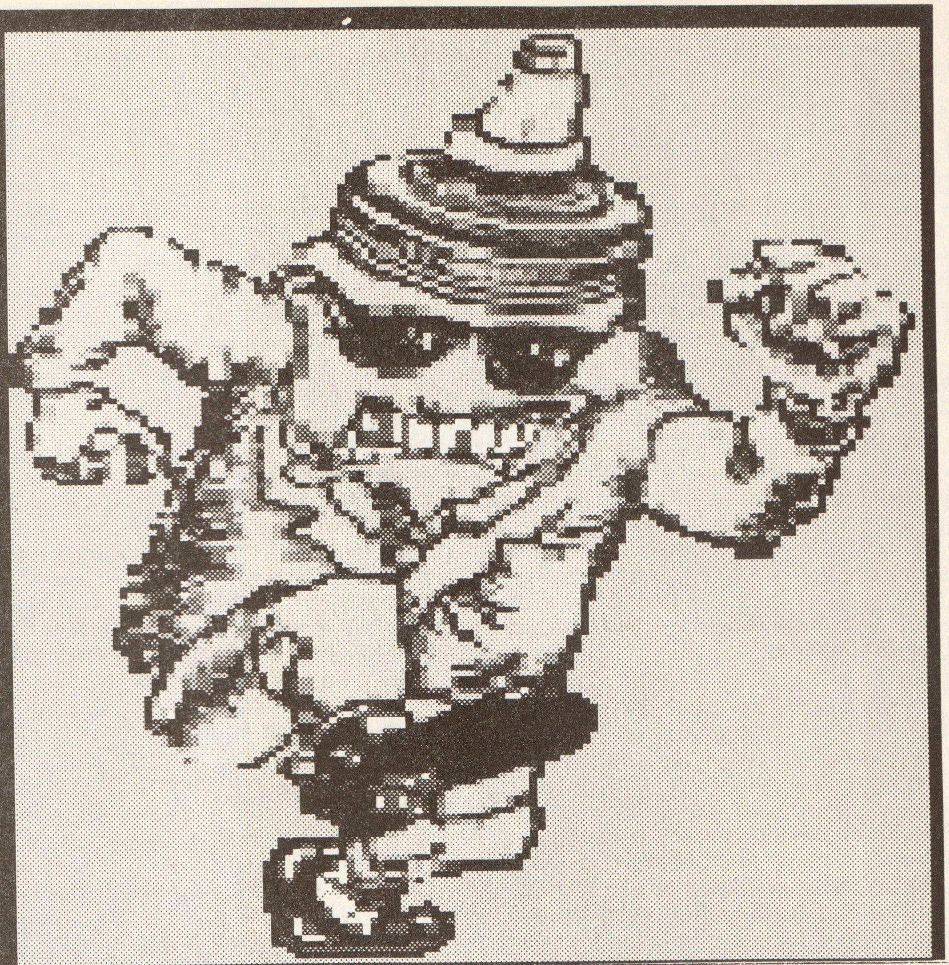
Dave Kirchgessner: *Pray for Mojo* is a line taken from *The Simpsons* where Homer gets a pet monkey and teaches it to hang out on the couch with him and drink beer. We just thought it was a great episode and a great line.

UTV: Was the song "Lolita" written about anyone specifically? Have any of you actually read the Nabokov novel (or seen the Kubrick movie)?

Dave Kirchgessner: I had just read the Nabokov book recently when I wrote the lyrics. It isn't really about anyone specifically, but being around tons of beautiful **young** girls everyday on tour kinda makes me feel funny sometimes. The song is intentionally tongue-in-cheek so don't get the idea that we're out praying on underage girls every night. Like the book, the song is 99% fiction.

UTV: Do you have any thoughts on the recent slew of school shootings? Why do you think there's been such a glut? What do you feel should be done to alleviate the problem?

Dave Kirchgessner: I guess it's not all that surprising. I think the root of the problem is that kids -- and adults -- feel generally alienated from society. The fact that people didn't see it coming shows how much of a problem it is. There has to be some sort of fundamental change in society's collective thought process. There's way too much of the "if you're not one of us you're the enemy" type



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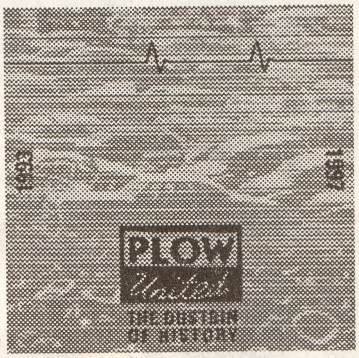

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of thing. Kids see that kind of behavior in adults and start treating each other the same way. That's one of the reasons why Punk Rock is so important. It's an alternative to a broken society. It gives kids a sense of belonging and validates their thoughts that maybe everything in mainstream society isn't on target. It breaks my heart to see Punk Rock get turned into a marketing device.

UTV: Tell us about the Blasting Room.

Dave Kirchgessner: The Blasting Room is amazing. For those who don't know, it's the studio owned and run by the Bill Stevenson and the ALL/Descendents posse. It's basically every punk kid's ultimate fantasy, with in house rehearsal studios, recording, mixing, T-shirt printing, mail-order, merch storage, layout/design services, as well as offices for the ALL, the Blasting Room, and Bill's label Owned and Operated. Totally incredible. People talk DIY, but this is where it's at. Bill's a genius. The studio itself is great. Bill and Stephan are great producers and engineers, and totally cool people to work with. It's inspiring just to be there.

UTV: What do you enjoy/hate about touring?

Dave Kirchgessner: Oh man I have so many love/hate issues with touring. I'm writing this as we drive in our van on the way to show in Daytona so they're only too fresh. I guess the things I love most are playing the shows and hanging out with my friends in the bands. We tour so much that I often have better friendships with people I see on the road than a lot of folks from back home. Right now we're touring with MU330 and it is so much fun. They're some of our oldest friends and every night has been a blast. There's also a sense of adventure being in a different town everyday. Kind of like being a pirate or something. It's probably not as exciting as people think but it's still pretty cool. As far as what I hate....? Well, I really miss my girlfriend. I miss sleeping in my own bed and my house. I miss cooking a good meal instead of eating Taco Bell for the fifth time in one week. I miss my friends. I miss having time alone. Even though the guys in the band are my best friends it's still hard being around the same people 24 hours a day for six weeks straight. The other thing people don't realize is how boring touring can be. We spend an enormous amount of time just sitting around. Sitting in the van driving to a show, sitting at the club waiting for the show to start. Sitting at a garage waiting for the van to get fixed for the fourth time this month.....It can get really boring.

UTV: What's the craziest thing that has happened to you on the road?

Dave Kirchgessner: There's not one crazy thing that sticks out but events include:

1. Timothy Leary showing up at a house party in East Lansing that we were playing and grooving to the band.
2. Bashing my front tooth out at a show in Buffalo.
3. Eating part of a raw fish in Japan while it is still moving...

UTV: What bands would you like to play with that you haven't played with already?

Dave Kirchgessner: We've played with almost every band that it would be sense for us to play with. We've had the opportunity to play with our idols like the Descendents and the Skatalites several times so we're pretty damn lucky. It'd be kind of cool to play with Fugazi, or Motorhead, or Shane MacGowan, or the Reverend Horton Heat but the bill probably wouldn't make much sense. I guess if we could play on a Madness or Clash reunion show that would be pretty amazing.

UTV: What are some of your goals as a band? Have you achieved any or all of the goals that you have been shooting for?

Dave Kirchgessner: Since starting the band our goals have been basically as follows in the order we wished for them and achieved them:

1. Write songs, play a show.
2. Get free beer.
3. Get paid for playing a show.
4. Play outside of Grand Rapids
5. Put out a CD.
6. Tour the US
7. Get signed to a cool label.
8. Quit our jobs.
9. Tour outside the US

When we started this band it was just for fun. since then we just took one step after another. We've accomplished more than I ever thought possible. Our current goal is just to gain more fans and write better music.

UTV: What can we expect from Mustard Plug in the future?

Dave Kirchgessner: For the next year or so we plan on basically just touring the world and spreading the Yellow Gospel. More Rock. Thanks a bunch! ⌣

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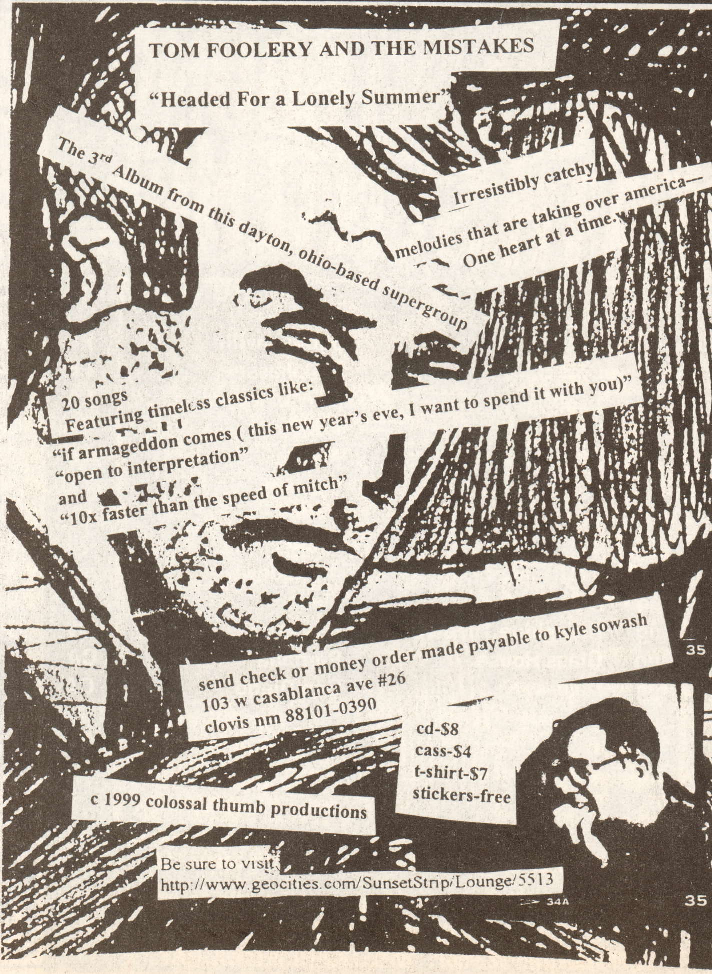
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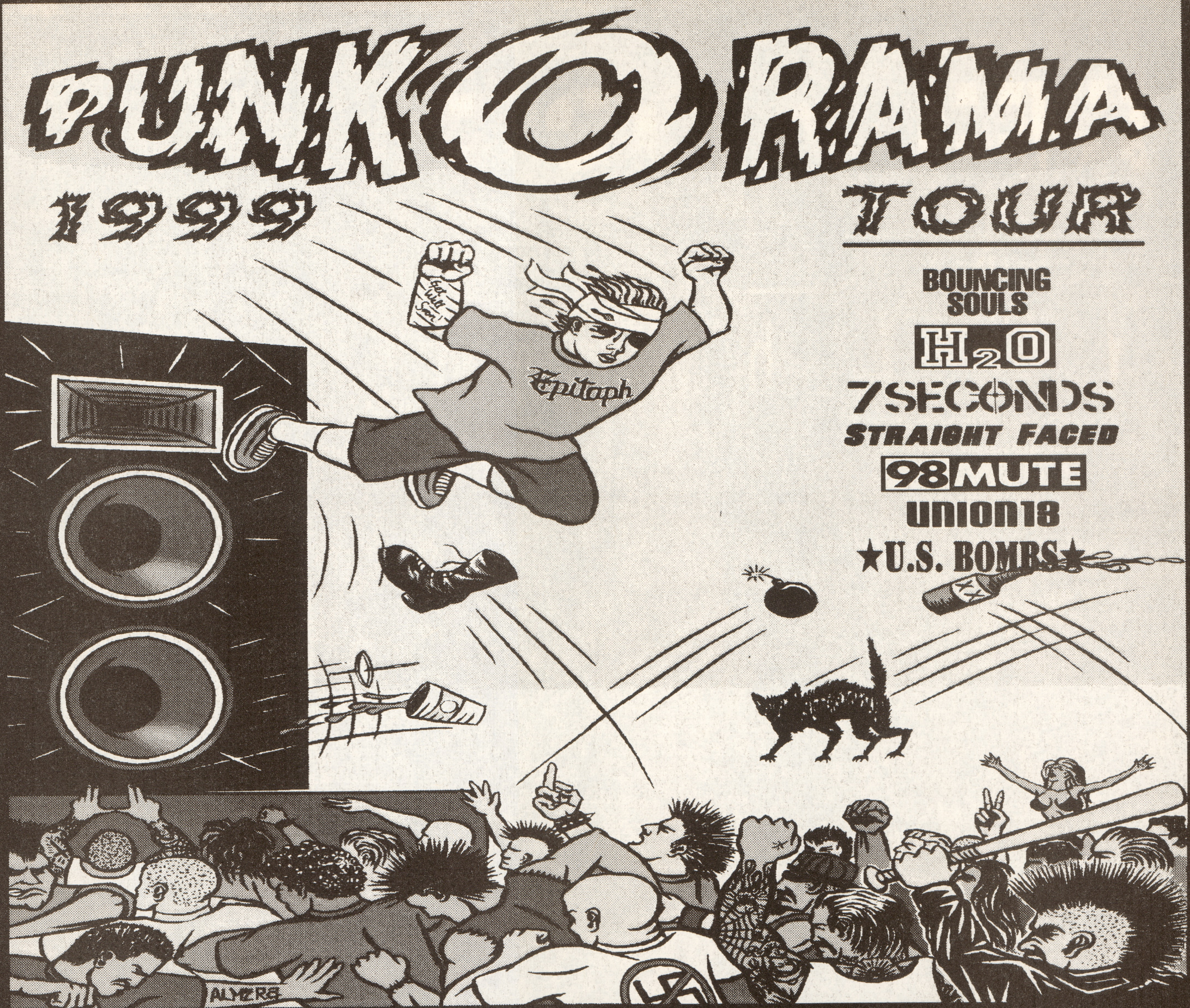

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6-Aug	Stubbs BBQ	Austin	TX
7-Aug	White Rabbit	San Antonio	TX
8-Aug	Galaxy	Dallas	TX
9-Aug	Cain's Ballroom	Tulsa	OK
11-Aug	Launch Pad	Albuquerque	NM
12-Aug	Nile Theatre	Mesa	AZ
13-Aug	Huntridge Theatre	Las Vegas	NV
14-Aug	Glass House	Pomona	CA
15-Aug	Cane's	San Diego	CA
18-Aug	Living Room	Santa Barbara	CA
19-Aug	The Palace	Los Angeles	CA
20-Aug	Veteran's Hall	Santa Cruz	CA
21-Aug	Great American	San Francisco	CA
22-Aug	Big Shots	Sacramento	CA
24-Aug	Paris Theatre	Portland	OR
25-Aug	RKCNDY	Seattle	WA
27-Aug	Area 51	Salt Lake City	UT
28-Aug	Ogden Theatre	Denver	CO
30-Aug	The Granada	Lawrence	KS
31-Aug	Karma	St. Louis	MO
2-Sep	The Metro	Chicago	IL
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RELAPSE RECORDS

by Mr. Hymson

Relapse is THE underground Metal label. It is very important that Relapse exists they show people what the term "extreme" is all about. For those who think that Rap Metal or melodic Punk are extreme, Relapse is a rude wake up call. Any label that puts out CDs by Mortician and Merzbow, and can get them into Tower Records, is infiltrating the mainstream with music so vile and disgusting that I don't even think one can call it music. I am honored to have a close friendship with the main man at Relapse, Matt Jacobson. Matt took time out of his busy schedule (this guy goes to Europe more than Sick Of It All does), to answer some questions for ***Under the Volcano****. It took a while for Matt to get back to us, but it was worth the wait. While labels like Earache and Roadrunner are getting more mainstream, Relapse is one high profile Metal label that is staying true to the roots of Death Metal, Grindcore, experimental noise, and other forms of sonic expression that rupture the eardrums of parents. Read on and be sure to support Relapse Records. For a catalog, write: Relapse Records, POB 251, Millersville, PA 17551.*
-Mr. Hymson

Under the Volcano: What is your position at Relapse? What do your duties entail?
Matt Jacobson: Well, technically my title is president, although I really don't dig those type of titles...well, that is unless we are playing up the whole "corporate" vibe. My responsibilities range from interacting with bands and deciding what we release, to dealing with lawyers and accountants, employees, etc. I am very involved with the graphics and visual aspect of Relapse. Marketing and promotions, so on and so on. A bit of everything...general coordination between the various departments. Man, too much really. I am always trying to delegate duties.

UTV: How long has Relapse been in existence? Tell us a little about your history. I think you started in 1990, while you were still living in Colorado, right?
Matt Jacobson: Relapse first began in the summer of 1990 just after I graduated high school. The first release was a 7" from my friend's Hardcore band and it came out in August. The band was called Velcro Overdose and the EP was titled *Flesh Ripping Sonic Polka* (which was a play on the Carcass demo title). I did indeed live in Colorado, a suburb called Aurora to be exact. Before Relapse I did a fanzine (with Jon Canady who some might know from Dead World/Malsonus) called *Horrendified*. I was big into tape trading and writing to people all over and for sure this laid the foundation for Relapse. Several of the bands that where featured in *Horrendified* later ended up on Relapse.

UTV: Relapse first got noticed in America by distributing a label from Germany titled Nuclear Blast Records. How did you initially hook up with Nuclear Blast? Why did the partnership end?
Matt Jacobson: We started the US office for Nuclear Blast in 1991. It came about because we were big fans of many bands on their roster and they were interested in licensing Suffocation and also they had been doing some distribution of Relapse titles in their mail-order in Germany. We had heard they were looking to start a US office, so after I got fired from my job as a printing and blue print delivery person, I stayed up real late one night and called them about it. It turned out that they had a distribution deal waiting for them here, but the distributor would not work on a import basis so they need someone to handle things in the States. We worked out some details and Nuclear Blast America was born. Our partnership ended basically because Relapse was growing very quickly and the two companies were headed in different directions. Early on it was fine because what Relapse was doing (musically) was very similar to what Nuclear Blast was doing. Then we started Release (to pursue our interests outside the Metal realm) and Nuclear Blast started doing Black Metal and a lot of so-called "Gothic Metal" and later '80s kinda stuff. When NBA started we were fans of at least 75% of what NB was putting out, they had a lot of cutting edge bands that were defining developing sub-genres. Over time that gave way to them signing bands that rehashing things or that were trendy and it was great for sales in Europe. It was just time for us to focus 100% on Relapse and our long term vision.

UTV: Relapse is a very diverse label. Does that help or hurt you?
Matt Jacobson: Both. It hurts us probably more then helps. I would not want to have it any other way. Part of our mission has been to expose people to things they might otherwise not get into. In the Metal scene there tends to be a lot of closed minds and when we can help open some one up to a different vibe it brings me a lot of self satisfaction. I love brutal Death Metal but I have many moods, and there is a whole world of music to fit those moods. Whether it be stoner rock, or experimental stuff, or whatever.

UTV: Years ago, Relapse was similar stylistically with labels like Earache and Roadrunner; are there any labels today that you think are similar to Relapse? Are there any up and coming labels that will be the Relapses of the future?
Matt Jacobson: There are two labels that I would compare to Relapse. In the past it was Peaceville and their imprint, Dreamtime, and today the only one I know of is called Hydrahead. Peaceville was all about diversity and they had some great stuff. Hydrahead is fucking killer...amazing packaging and awesome bands. Keep your eye on them.

UTV: When you started the label, you were a big fan of Death Metal. Are you still a fan? Do you listen to a lot of Death Metal, or did you tire of it?
Matt Jacobson: I am still a fan...I totally dig it and listen to it often but I honestly have to say that I don't listen to it as much as I used to. For two reasons; 1). When I was younger I used to listen primarily to roughly five styles of music...Metal and Hardcore made up about 80% of that. As time went on I became exposed to more and more musical styles that interested me leaving a bit less time for each style. 2). Before Relapse, I was in high school, I had a lot of free time and all I did was listen to music...now, I have a lot of responsibility and a lot of work, which leaves less time to focus completely on sitting in front of the stereo. Although I certainly get to see thousands of live shows these

days...way more then in high school when I wasn't allowed to go to some shows because of poor grades on my report card. So, NO, I have not tired of it, but I do have less time.

UTV: What is one band that you wish was on Relapse? Why?

Matt Jacobson: Coil. Because they are completely amazing and have been one of my favorite bands for like 10 years!

UTV: What is the nature of the Release label? What distinguishes it from Relapse? What is the history behind it?

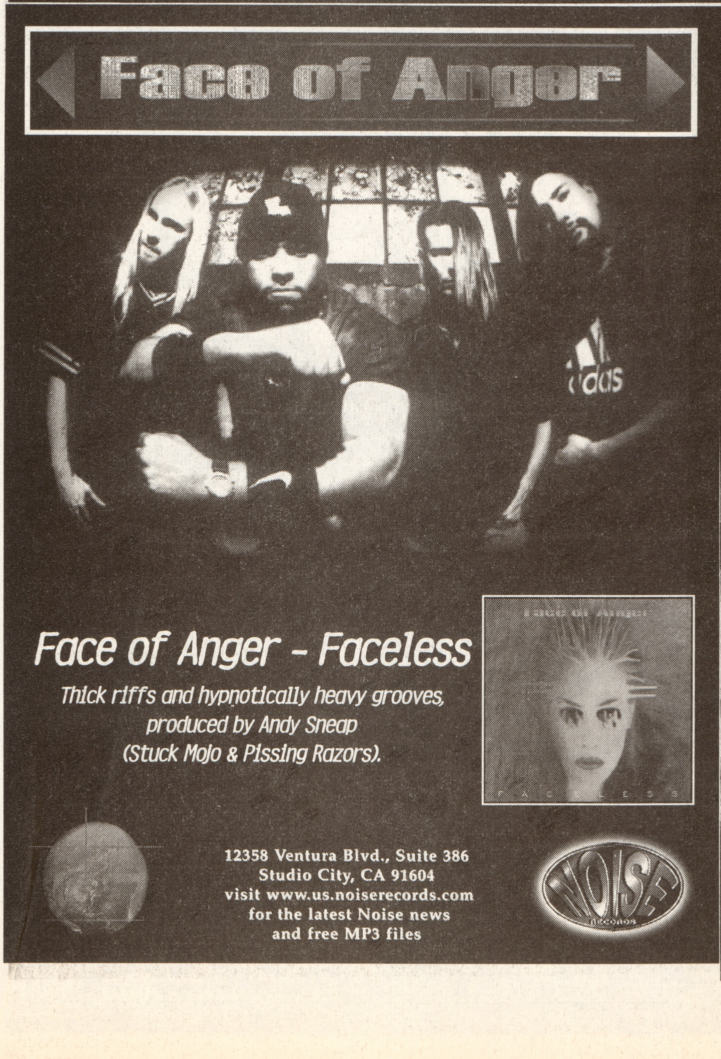
Matt Jacobson: Good question. Basically Release was created as a fairly free-formed music outlet, for us to put out music that we were into that fell outside of the Relapse parameters. The Relapse parameters being primarily Metal (Deceased, Mortician), Hardcore (Coalesce, Dillinger Escape Plan) and Rock (Nebula, Unsane). Release titles often incorporate a very "experimental" edge and musically could really be about any style... mostly focused on experimental, noise, ambient, tribal, trance, etc. The history being as simple as us realizing that there was a whole other side to our personality outside of Metal, etc. and that side needed it's own personality and outlet. We chose the name Release because of it's obvious association and similarity to the name Relapse and the "imprint's" tag line appropriately became "Release Your Mind", as in, open yourself up to new things.

UTV: Have you ever dealt with bands that had unrealistic expectations of how deep your pockets were? For example, "I want a $100,000 advance for my first record," or "I will only tour if we get a tour bus." Do you ever hear stuff like that? If so, how do you convince them that you are not David Geffen?

Matt Jacobson: Oh yes. I have run across that type of thing for sure... sometimes we just simply could not work with a band, sometimes we gave them a dose of reality (i.e. facts and figures), and in some cases we are still trying to explain that reality almost daily. I have to say that it is somewhat funny because people (fans/bands/etc) see ours ads in magazines on newsstands and our records in chain stores and our bands on tour combined with our attention to professional and creative presentation, and some people's perception is that we are an evil corporation with millions of dollars. In reality, we are a small company, comprised of real music fans, trying our best to reach as many people as possible, make everything look as good as it can, and maintain super high quality standards for what we are doing, so we can always be proud of what we are working so hard for... because we really believe in it.

UTV: Would Relapse ever put out blatantly commercial bands? What if you liked them? What if you heard a band like The Cranberries, but you were a big fan of the band, and you believed in their ability to create great pop music -- and make you rich in the process?

Matt Jacobson: I think it really depends on how you define "blatantly commercial". I mean, if a band fits into the Relapse vibe we will work with them. The Relapse vibe is normally somewhat left of center and often is far from "commercial," but the bottom line it the band has to be GREAT. There are some bands whose sound could be appealing to a large audience, but what drives them is creative expression, not potential gold records. If the band is truly inspired and their art flows from within, and they are a great band that falls into the musical styles that we release, we would do it. That said, there are a lot of "commercial" sounding bands that have a "business plan" rather then an art project/creative outlet. Those musicians are manufacturing/fabricating music they think may make them rich or get them laid, or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whatever, and that calculated approach to song writing is not a part of the Relapse vibe. The way I see it is really about inspiration, motivation and art.

UTV: I heard that your partner, Bill Yurkiewicz, is no longer working at Relapse? What happened? *[Bill was in Exit 13].*

Matt Jacobson: In the beginning Bill was totally into the music, the vibe, the direction, everything. Since then Relapse has grown and changed a lot. In the early days, it was just Bill and I and our ideas. Today Relapse has become a real business and a real responsibility to ourselves, the fans, the employees, the tax man, etc. I started Relapse because I wanted to put out great records, but that also means dealing with accountants, contracts, lawyers, bills, employees, and a lot of real life grown-up serious STRESS! That is the part that Bill didn't want to be involved with. The difficult and unpleasant reality that is a part of the package deal. Bill has gone back to school and he is now pursuing other interests.

UTV: How many full-time and part-time employees work for Relapse? Do you give your employees health benefits?

Matt Jacobson: We have around 20 full-time employees in America and we offer full health insurance to all of them. Paid for 100% by Relapse. We also have three people now working in our new (as of Nov '98) office in Berlin, Germany.

UTV: Do you vote in elections? If so, would you vote for a Republican candidate who would promise lower taxes, or would you vote for a Democrat who might raise your taxes, but would not try to censor your records under the guise of "family values?"

Matt Jacobson: I have to say that I am lame and I don't vote. I live in Relapse world and that basically consumes my entire life and all my time. I am not able to keep up on most "world events". But if I did, let me say that I dislike the two party system, but more often then not, I side with the Democrats. (That's the problem, everything is divided into "sides." I say out with "sides" and "us against them." I say let's focus on common sense and modern values).

UTV: Do you watch porno? Who are some of your favorite porno actresses?

Matt Jacobson: I do watch porn. I don't have really any "favorite" actresses. I normally go for European porn, and it is a bit different then the US porn. Rather than having 20 girls that are in every movie it seems more varied. Plus, most importantly most of the girls in European porn are more "real". Less fake everything. I am all about natural. I usually go for the girl next door type.

UTV: Since you have a lot of money, and beautiful long hair, tell our female (and gay male) readers what you look for in a lover/partner/mate/spouse/honey/babycakes/sweetie pie?

Matt Jacobson: Um, well....first off I don't have a lot of money and I am not sure how beautiful my hair is but like I mentioned above I often go for the "girl next door" type. Down to earth, real, kind, fun, passionate about something, casual, laid back, interesting. For me it is really more about personality...so many "good looking" girls are stuck up, fake, shallow, and uninteresting. I avoid that like the plague. It is also important to find someone that understands and accepts my dedication to and passion for my dream...Relapse.

UTV: What is one CD that you put out, that you wish you never released?

Matt Jacobson: What kind of question is that?

UTV: Anything in closing?

Matt Jacobson: Thanks to Mike for doing this interview and supporting Relapse since the beginning and thanks to *Under the Volcano* for dealing with my difficult schedule. Watch out for the forthcoming anniversary reissue special edition of the Apparition EP packaged with a peanut butter sandwich and nude photos of the band members.

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TEEN IDOLS

BY KROG

Teen Idols are a four-piece Punk Rock n' Roll band from Nashville, Tennessee. On May 15th they played an amazing show at The Roadhouse Pub in Centereach, reaffirming our faith in great shows and cool people. The band crashed at the Slopkrog Punk Palace and drank all night with us (I passed out, so I get stuck writing this intro). The band was nice enough to grant us an interview between farting contests and my REALLY lame attempts to get Heather [bass] into my bedroom. (She forgave me. Sorry again, Heather). What follows is Krog speaking to Heather and vocalist Keith. Teen Idols have a new CD out titled ***Pucker Up!*** *on Honest Don's. Is the band for real? Heather cracked her last beer at 8AM! For an actual tape of the Teen Idols farting contest, send two bucks care of* ***Under the Volcano.*** *-Slop*

Under the Volcano: So, you're from Nashville, Tennessee and you show up at the Roadhouse with a Two Man Advantage shirt on. The Roadhouse is their home arena, you know?

Keith Witt: The roar of the crowd, the smell of the ice, the fuckin' pads. I was stoked walkin' in there! I was lacing up my skates. I had my leather helmet on and everything. I was ready. Me and old Bud Tkachuck, and that asshole didn't show up! I guess it's the off season. They didn't quite make the playoffs.

UTV: How's the tour going besides today's incident? *[On the way to the show, just before getting on the LIE, they destroyed a traffic light pole with their uninsured Ryder Truck. They ran from the scene and got nailed by the cops but still made it to the show with a debt owed to Heather's good looks and bullshitability].*

Keith Witt: You know, I was sittin' on the back bumper of the truck, stoned, just talkin' about how great a day it was. You gotta just take that shit in stride when you drive like thousands and thousands of miles over like eight months. So, shit, if all you do is knock over a traffic light here and there, who cares? Big fuckin' deal!

UTV: Coney Island High was a lot of fun the other night.

Heather Tabor: Yeah! New York was cool. We didn't think a lot of people were gonna watch us 'cause Fear was playing downstairs.

UTV: It was packed upstairs for you guys. Did you get to see Fear? Lee Ving is in his 70s now, and is still kicking ass.

Heather Tabor: I saw like two seconds of them. Phillip [guitar] watched it all. He said it was great.

UTV: So you didn't see me sing "Let's Have A War"?

Heather Tabor: No, I didn't get to.

UTV: Damn! I only got to sing one line anyway [Krog singing, Heather laughing].. So, I'm gonna ask a Ben Weasel question or two. You're currently touring with the Lillingtons, who are on Ben's label Panic Button..

Keith Witt: The salad tossing forks have been passed.

UTV: Can you elaborate?

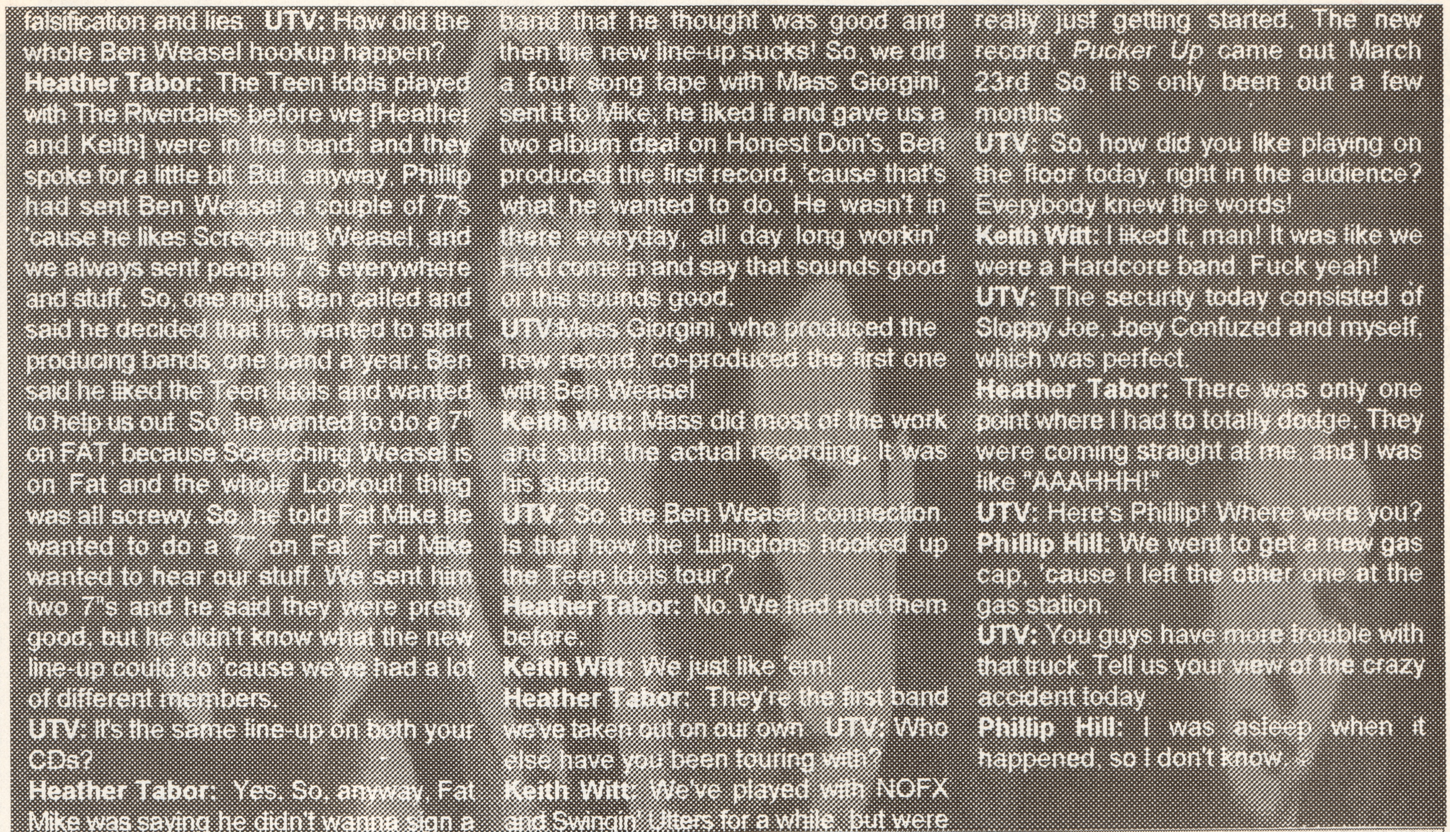
Keith Witt: Well, we didn't toss any salad, so I guess he didn't like what we were doing and so ...

Heather Tabor: Shut up!

Keith Witt: I'm just kidding.

UTV: Come on. This is good stuff!

Keith Witt: No, it's not. It's all



falsification and lies. **UTV:** How did the whole Ben Weasel hookup happen?

Heather Tabor: The Teen Idols played with The Riverdales before we [Heather and Keith] were in the band, and they spoke for a little bit. But, anyway, Phillip had sent Ben Weasel a couple of 7"s 'cause he likes Screeching Weasel, and we always sent people 7"s everywhere and stuff. So, one night, Ben called and said he decided that he wanted to start producing bands, one band a year. Ben said he liked the Teen Idols and wanted to help us out. So, he wanted to do a 7" on FAT, because Screeching Weasel is on Fat and the whole Lookout! thing was all screwy. So, he told Fat Mike he wanted to do a 7" on Fat. Fat Mike wanted to hear our stuff. We sent him two 7"s and he said they were pretty good, but he didn't know what the new line-up could do 'cause we've had a lot of different members.

UTV: It's the same line-up on both your CDs?

Heather Tabor: Yes. So, anyway, Fat Mike was saying he didn't wanna sign a band that he thought was good and then the new line-up sucks! So, we did a four song tape with Mass Giorgini, sent it to Mike; he liked it and gave us a two album deal on Honest Don's. Ben produced the first record, 'cause that's what he wanted to do. He wasn't in there everyday, all day long workin'. He'd come in and say that sounds good or this sounds good.

UTV: Mass Giorgini, who produced the new record, co-produced the first one with Ben Weasel.

Keith Witt: Mass did most of the work and stuff, the actual recording. It was his studio.

UTV: So, the Ben Weasel connection is that how the Lillingtons hooked up the Teen Idols tour?

Heather Tabor: No. We had met them before.

Keith Witt: We just like 'em!

Heather Tabor: They're the first band we've taken out on our own. **UTV:** Who else have you been touring with?

Keith Witt: We've played with NOFX and Swingin' Utters for a while, but were really just getting started. The new record, *Pucker Up* came out March 23rd. So, it's only been out a few months.

UTV: So, how did you like playing on the floor today, right in the audience? Everybody knew the words!

Keith Witt: I liked it, man! It was like we were a Hardcore band. Fuck yeah!

UTV: The security today consisted of Sloppy Joe, Joey Confuzed and myself, which was perfect.

Heather Tabor: There was only one point where I had to totally dodge. They were coming straight at me, and I was like "AAAHHH!"

UTV: Here's Phillip! Where were you?

Phillip Hill: We went to get a new gas cap, 'cause I left the other one at the gas station.

UTV: You guys have more trouble with that truck. Tell us your view of the crazy accident today.

Phillip Hill: I was asleep when it happened, so I don't know...

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VISION OF DISORDER

by The Missing Link

Back in the early 1990s, most Long Island Hardcore fans were mourning the losses of such great acts as the Crumbsuckers and Ludichrist. Of course there were a lot of bands springing up here and there amongst these wretched surroundings, but it seemed that many of us were destined to become jaded "old-schoolers" yearning for the music from "back in the day." Thankfully, in 1992, a band called Vision of Disorder was formed and proceeded to basically rip everyone's head off. Finally, a Long Island Hardcore band that breathed life into a loyal, yet struggling scene. From their first appearance on ***New York's Hardest Compilation*** *to their two full-lengths (Vision of Disorder and* ***Imprint****), VOD have made quite a name for themselves in this world, much less here on our beloved piece of dirt. After extensive touring with the likes of Sepultura, Sick Of It All, Machine Head and the Ozzfest, VOD has put Long Island back on the map. Their new album,* ***For the Bleeders*** *[Go-Kart] hits stores this August. I was lucky enough to get in an interview with VOD guitarist Matt Baumbach, whom I would like to personally thank for taking time out of his hectic schedule to answer my questions.* ***-The Missing Link***

Under the Volcano: The first question that's on everyone's mind is why did you leave Roadrunner?

Matt Baumbach: The main reason we left RR is because the band and the label had big differences in how the band wanted to succeed. When we first signed with them in '95, it seemed cool. They told us the way to get bigger would be constant touring, which we all couldn't wait to do. This worked pretty well on the first record, but the second had a different outcome. When we were writing *Imprint* we knew we were on to something, and the band had evolved full force. You would think that to get people to recognize the band's growth the label would again offer to tour our asses off, 'cause even they were blown away by the improvement between records. So we go out on the road doing a few tours, and around the Sepultura tour was when it seemed more important than ever to keep going on the road. We ended up going to Australia, Japan, and New Zealand in one big tour, and that's when things got weird. Around the Aussie leg of the tour we started getting calls from our manager saying that we need to talk with the label about a couple of things. We find out the next day what they want to talk about is VOD coming off the road after only six months of supporting the record, and write a new one. This came as a big shock, considering everybody at the label had been saying that it was our best yet and all that crap. So we decide to meet when we get back, but in our minds there was no meeting about a new record for that label. It was obvious no matter what we wrote, it would not get the attention it deserved. The label at the time had a big problem with prioritizing bands. All labels do this but RR seemed to be the king. It was obvious that we needed a new home for VOD.

UTV: Why did you sign to Go-Kart?

Matt Baumbach: The idea of doing a record of all our old stuff came up also while we were in Australia. We thought it would be cool to redo those old demos and give the song a good recording. Also, a lot of people outside of New York have never even heard those songs. The timing was perfect 'cause we had just gotten off RR. We looked around at different indie labels and we really liked the whole attitude at Go-Kart. The owner Greg is a good guy who understands that bands normally don't make any money at all. He offered us a deal that was very good for both of us. In return though, the band is now more involved with the whole process of putting out the record. Its a cool change from where we used to be.

UTV: Most people would think, that due to your high record sales and popularity that you'd be fishing for a major label deal. Are you guys opposed to major labels?

Matt Baumbach: We aren't opposed to major labels at all, we just need this time to get our minds straight on where we want to go. Our first experience was weird, so it's making sure that never happens again. Whatever label the next full-length is on will be the one who understands that we are more than a little Hardcore band from

LI. The new shit blows everything we have ever done a new ass anyway.

UTV: The new record is called *For The Bleeders*. What's the significance of that title?

Matt Baumbach: That was the name of a really old song we had from, like, '92. It has been reworked to now be a great new song. With the record being mostly old stuff, it just reminds us of that time when all we were doing was playing either Hammerheadz or the Right Track [Inn].

UTV: Any plans of touring for this new record?

Matt Baumbach: We **do** plan on playing some dates starting in late September, but it's hard 'cause at the same time we are writing for whatever comes next. The Go-Kart record will be supported, but it is more for the fans of VOD who have stuck by us.

UTV: You've had some trouble in the past keeping a permanent bass player. What's your current line-up?

Matt Baumbach: We never really had trouble keeping a bass player, we just had trouble finding one. When we got Fleischmann in '95 we knew he was the one. Now he is in the mix just as much as anyone else in the band. He really was only gone for like two months anyway. Jeeez....

UTV: With the releases of the self-titled first record and *Imprint*, you guys blew up and basically put LIHC back on the map. The scene here hasn't been this big since the days of the Crumbsuckers and Ludichrist. What's you're guys take on the current LIHC scene?

Matt Baumbach: I like the fact that it got bigger because of the band getting bigger, it seemed to really blow up at one point. Those two bands, for a couple of us, are big influences. Our drummer Brendon was at Crumbsuckers' shows when he was like 14 and I was taking guitar lessons from the guy in Ludichrist, so it's cool to see that we can carry on the torch. The scene now seems to be falling off. Most of the bands from our period have broken up and everyone just got older. I think bands like Silent Majority and Tension* deserve a lot of credit for staying around for so long. I'm also really proud to see Glassjaw blowing up. They deserve it; I remember Daryl when he was like three going nuts at VOD shows. I also hear there is a new musical force emerging from the depths of the sewers of Long Island. In the tradition of Brad, Talkshow, Contraband, Damn Yankees, Skullkrusher, and any other mediocre side projects comes the new supergroup CHUD.

UTV: Are there any local bands that you guys admire?

Matt Baumbach: I admire Zebra, Ancient Chinese Secret, and The Zen Tricksters for keeping their own thing going for so damn long.

UTV: What's your favorite place to play in Long Island?

Matt Baumbach: We don't know what our favorite place to play is 'cause there is nowhere to play on LI. Back in the day it probably would be either the PWAC or Frank Cariola's famous Roxy. And we all can't forget Al from the Right Track.

UTV: What's your favorite place to play outside of New York?

Matt Baumbach: I think anywhere there is a House of Blues would be our favorite.

UTV: Tell us the most insane thing that's happened to you guys on the road?

Matt Baumbach: The time in LA when our bus couldn't make it up a big hill and we all had to get out to unload some of the weight from the back. After doing this, our soundman got superhuman strength and pushed the bus with trailer up a hill a mile long straight up. It seemed our soundman was at one with the spirit of the Rhino. Besides, that was the time when our drummer lost his plane ticket after only landing in Japan for 10 minutes. We left him in Tokyo, but he's really excited for our next Japanese tour.

UTV: Even though there's a fine line between Metal and Hardcore, do you guys find you relate better to the Hardcore kids or the Metal kids?

Matt Baumbach: We relate to people who are fans of music, not any label. We play the shows for those people. People really need to stop labeling, it's just music, not a caste system. We like people who like music for what it is, not politics or any other crap, just music.

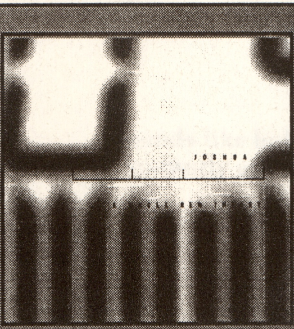
UTV: Being an alcoholic, I have to ask this question: Everyone knows that a band's favorite beer is free; what's your guys second favorite?

Matt Baumbach: Our second favorite is a FINISHED beer. We also like 40s of Iceman because of its smooth metallic taste.

UTV: What's the one question you wish we asked and what is the answer?

Matt Baumbach: "Who is that bodybuilder who always is on the side of the stage at VOD shows?" His name is Pete Play and he plans on winning the year 1999 New York State Mr. Natural competition. He also recently proclaimed his love for the Dojo restaurant in New York. ☺

Photos by Jeff Marsala



JOSHUA
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9-song LP/CD
Produced by J. Robbins.
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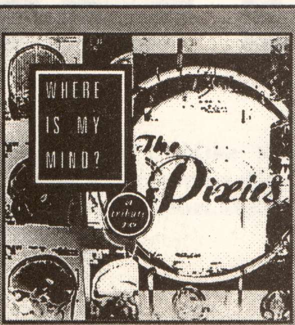

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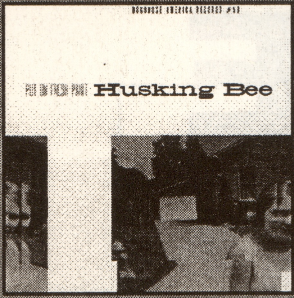

HUSKING BEE
Put On Fresh Paint
13-song LP/CD
Produced by Mark Trombino.
It'd be unfair to pigeonhole the sound of Husking Bee into a genre such as emo or pop punk, but their music definitely takes the best of what those genres have to offer. Husking Bee combine punk aggression and rebellion with an angst ridden voice and bittersweet lyrics.

the get up kids

The GET UP KIDS
Red Letter Day 10"/MCD
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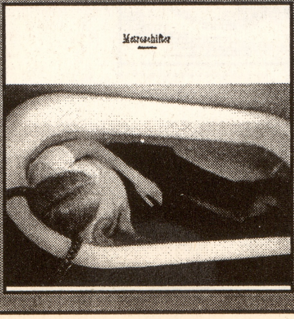

METROSCHIFTER
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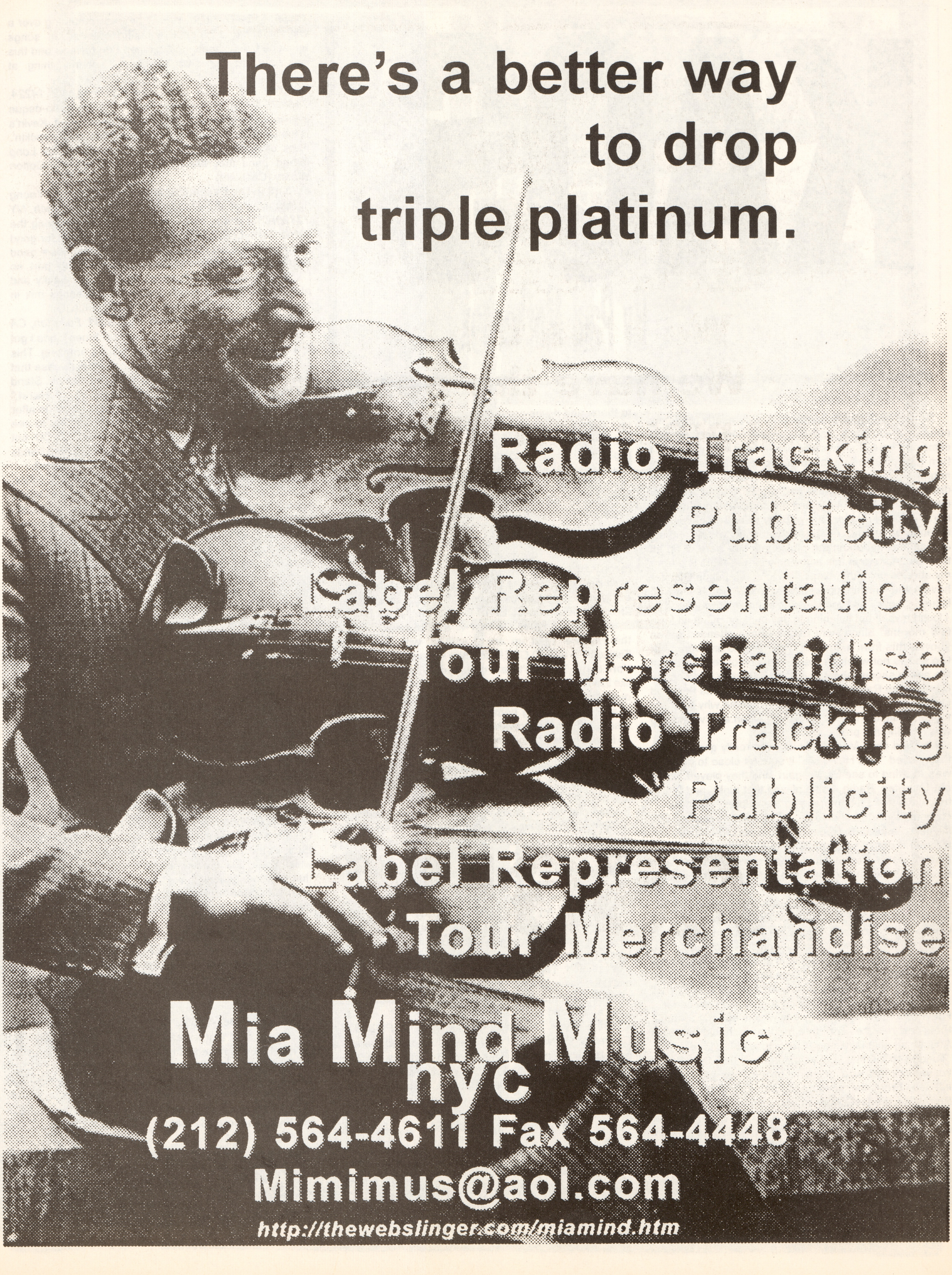

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KAOS

By Paul Motherbox

Sincere apologies to everyone that regularly reads my column, Rich Black, and the people who emailed and came up to me at shows and asked what was up. I didn't turn in a column last issue because I was feeling very negative. I received some bad news...two of my distributors went bankrupt so I am looking at a HUGE loss, my job is sorta shaky, and the combination has been harmful to my relationship with my wife. So I have been rotten to be around. I've been depressed, angry, and my overall feelings about the music industry were at an all time low. Also (and this is the only salvageable line from my aborted column) I would like to congratulate Rich for having the staying power (or stupidity) for lasting 50 issues....have I told you lately how much I love you?

I found myself not listening to any punk or HC at all for a few months. Since April I think I have attended seven shows, this from a guy that was going to an average of two shows per week for the past bunch of years. Four of the seven shows I went to had a Motherbox band on the bill, two were Radio 4 shows, and the other was the Mind Over Matter reunion. I needed to think about why I wanted to keep doing the record label thing when all it was doing was causing me problems.

The Mind Over Matter reunion was really good. When they played "God Hates Me" it sure hit close to home. It was exciting to see MOM again, and they played all the old favorites. Radio 4 also played that night, and I think they did a good job impressing the kiddies. Their first 7" on Gern Blandsten should be out by the time this rag hits the newsstands. See Radio 4. This is an order. If you see them and don't like them I will give you some free crap from my distro. Runner Up, Eddie Reyes' new band, also has a release forthcoming and I am anxiously awaiting that one.

On July 8th a four year+ musical career ended with the last show by Inside. I arrived in time to see Glassjaw, who whipped the sold out Deja One crowd into a sweaty frenzy. Since it was packed to capacity -- and about 100 degrees outside -- this show was sweltering. By the time Silent Majority climbed on stage Deja was a big sauna. Despite the heat, SM played an awesome set mixing in all the old sing along favorites and a bunch of new songs. I know that I am not the only guy who is eagerly awaiting their next release. Tom told me that it should be out in August, so at least we don't have to wait too long.

Talking to the Inside guys before they took the stage, I knew their set was going to be emotion packed and intense. From the opening notes of "Stumbled On A Penny" to the last chord in show ender "Ray Brower," Inside ignited the crowd. Mike and Tom told the crowd many times what Long Island and all their friends meant to them, and it was pretty damn touching. As it was their last night ever, they even whipped out some oldies from the Sunny Side Up release from "way back" that had the mob dancing. The songs that they played off the new album (see review below) were just as good, if not better then their old songs, and it is a shame that we will only get to see them perform these songs one time. Jonathan, Vinny, Tom, Craig and Mike, I just want to thank you guys for giving me the opportunity to work with you guys on a 7" and your second CD. You will always have a fan in me.

It's shows like the Inside show that keep me doing records. It's for the love of it and not for the money. Just because my distributors go bankrupt and I get the loss of equity enema isn't gonna stop me. This summer we have already released a CDEP of the NJ Emo-Punk band El Secondhand and they are on a 45 day US tour to support the release. Next up are a split 7" with RPOD and Fisticuffs, a RPOD CDEP, and the second six band New York comp 7". I don't want to go quietly...I want to go out like Inside, one last hurrah, though I intend to hang on for quite some time yet.

I am really getting bombarded with demos, CDs and other stuff. I will be reviewing them all in time...here are 14 for this issue...I am behind by about 25 or so, but keep them coming...

Cataract *(Infinite, Rolandsrasse 8, CH-8004 Zurich Switzerland)*. These songs clock in at just a little over 11 minutes and are sheer brutality. These band is similar to Skycamefalling but also take influence from Assuck and Rorschach. Because this band is from Switzerland they may go unnoticed, but this is better then anything I've heard in this genre in several years. This is a great CD to listen to if you have some pent up anger. Get this if you see it!!! Five songs.(CD)

The Cotton Weary "Viva Maestro!" *(84 Flower St., Valley Stream, NY 11581, 516/638-9030)*. Completely on the opposite spectrum from Cataract are the Cotton Weary. It would be wrong to call these guys Emo or Indie Rock, though I am sure this is where they would be pigeonholed. This stuff rocks the way that ErrorType: 11 does, the music just grooves, I found myself singing along after two listens. I am looking forward to seeing these guys again, and soon. Six songs.(CD)

The Creeps "All American" *(Frontline, POB 8174, Columbus, OH 43201)*. I am honestly surprised there is a band like this from Ohio. This is some cool-ass crossover style HC. The old school type, you know what I mean, influenced by DRI and the Accused. I really think these guys would be nuts live. The vocal style similar to Andy from KYI.(CD)

Dead Clients Don't Pay *(47 Webster St., Merrick, NY 11566, 516/867-7919)*. What I hear is screaming over a wall of noise. I stopped listening after seven songs because I wear headphones when I do reviews and this was causing my ears to bleed. Not my thing at all.(Cassette)

Elroy *(747 Cindy Lane, West Seneca, NY 14224, 716/675-2140)*. Elroy play Post-Hardcore Emo-esque indie influenced tunes that are pretty damn good. Kevin's voice takes some getting used to but this stuff is rockin'. Fans of Sunny Day should like these guys. The Long Island band they are most similar to are the Cotton Weary.(Cassette)

V/A 48 in the Basement/Microwave Orphans "Young 'N Abrasive" *(Eiffel Trouser, POB 191, Centereach, NY 11720)*. Six songs by each band, with 48ITB being the winner here. Both bands have the formula down for good Pop-Punk. (Speedy drums + melody + harmonies = good Pop Punk). 48 steals a Screeching Weasel "oh" part, so I know where their influences lie...MO are wacky and always a great live band. Some of their songs mix in keyboards in keeping with their Devo fetish.(CD)

Inside "My Funeral" *(Redwood, POB 6041, Fullerton, CA 92834-6041)*. I have listened to this four times since I got this two nights ago. All I can say is that it's amazing. This CD is the real deal. Inside proves with this release that they are not good musicians, but **great** musicians. Stand out tracks are "In Light of This Evening's Events," "Hazel," and "Magicell". I am upset this band would break up after releasing this...I am disappointed that I only get to see these songs performed once...you have to get this CD, not because it is the final recording of one of the best bands ever from Long Island, but because it is THAT good.

V/A Last Days of August/The Remington *(Eudora, 16955 Oporto, Livonia, MI 48154)*. Last Days' "Six Ways From Sunday," their contribution to this record, is smooth soothing Emo that has wonderful lyrics. With the passing of Inside, there is now no band on Long Island that plays this style as well as these guys. The Remington side was okay, faster and heavier then Last Days', but while I could listen to the Last Days song 10 times in a row, their side got only one listen.(7")

Sex Sex Sex "924 North 25th Street" *(Box 50126, 104 05 Stockholm, Sweden)*. Some people love Refused, but my favorite Swedish band is Sex Sex Sex. This is dirty Rock n' Roll. Fans of The Candy Snatchers and EF should really like these guys. Thirteen songs.(CD)

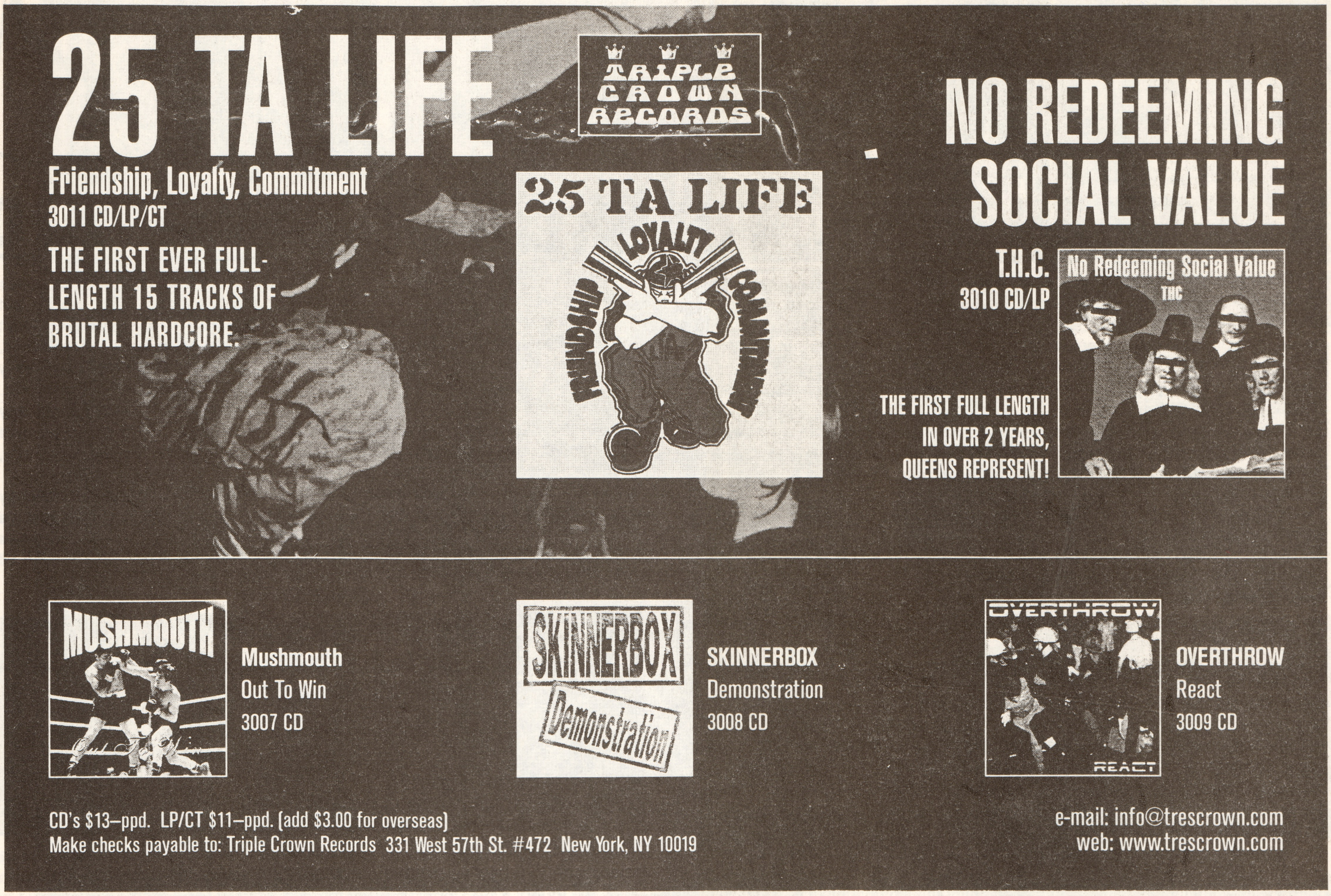
Silent Rage "Intoxicated In A Public Place" *(Charlie, 716/ 893-9459)*. These four guys are from Buffalo, New York and they play Metal. Since the only Metal I listen to is Slayer and Testament I may not be the best guy to comment on this one since these guys share no aspect of either of those bands except the occasional growl. The music is heavy but not abrasive enough, and while the vocalist sounds pretty good fronting this band the lyrics are sorta dopey. Six songs.(CD)

Southpaw "Brighter Future" *(New Found Hope, POB 564551, College Point, NY 11356)*. This is a really good CD. For some reason I'm being reminded of Leeway, and back in the early '90s that was my favorite band for a while. Yeah, this is one of those takin' you back releases that still sounds new. I like this a lot, no silly youth crew stuff here, and no "kick your ass" tough guy nonsense either, just fast hooky HC that you'll listen to over and over.(CD)

Talking to Lois *(POB 653, Lake Hopatcong, NJ 07849, 973/208-7128)*. Pretty catchy Pop-Punk. Musically these guys are very tight. All four songs sound very different, but that is a plus. I am not the biggest fan of the lead vocalist, but fans of Weston, Limp and No Use For A Name should love this.(CD)

Uplift *(516/467-1253)*. Holy shit this is really good! Posi-core stuff that is really similar to *Start Today* era Gorilla Biscuits mixed with Silent Majority. Rumor has it that these guys are playing their last show on July 18th which sucks because that will be the first time I will be seeing them. These guys wrote me a little note that said "Think Positive;" how could I not? This band is definitely worthy of a record.(Cassette)

KAOS will try to review Long Island bands that send a quality demo (or CD, LP, 7") if you feel your band should be talked about here or if you need help contacting any of the bands, questions, comments...email us at PaulMOTHER @ aol.com.....or write us KAOS c/o Motherbox Records, 60 Denton Ave, E. Rockaway, NY 11518...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ROACHCLIP

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What's up kiddies? We're back. Yep, just when you thought that *Roachclip* was gone, we're back with yet another pointless piece of shit of two pages. For all of you who don't know, Marc Lopez has left *Roachclip* for good. He's realized how much he could care less about everything, and how his family is more important than whiny ass hardcore kids. So now I'm forced to get a new columnist. Wait, don't waste your time. I got a few already. Hopefully next issue Coach Aaron will have "Coach's Corner" in the issue.

I was recently lucky enough to be part of one of the greatest days in my friend's life. I was up in Canada for the wedding of two great people. Congrats to Coach and Jenny and no good luck is needed, 'cause that's some true Punk Rock love. Okay, enough about love. How about some pissed off rants?

So Coney Island High has been shut down for a week now, and I have a feeling we've seen the last of them. Rumor has it that Burger King is willing to pay CIH back rent for a crack at the space. This is insane! I'm not worried about losing Coney, 'cause if you ask me it was a total piece of shit anyway. I'm hoping CB's will fuckin' wake up and pick up some of the slack. I'm hoping The Continental will also pick up some of the good Rock 'n Roll shows Coney had. I'm sure someone will pick up Coney's slack.

What worries me is a Burger King on St. Mark's. What's going on in this fuckin' city? It's bad enough that McDonald's opened on Third next to The Continental. Or the fact K-Mart moved in the east village. St. Mark's is one of the only places left in New City where Punk Rock culture exists. The East Village has totally gone down the drain. It's bad enough that St. Mark's has a Gap and a Subway. Also, the dirty bagel deli gave itself a grand old facelift with bright lights and neon signs. What's going on? Okay, so what I propose is if within the next month we see any sign of Burger King moving to St. Mark's all you little fuckin' LI kids get off your asses and go and protest the moving in of corporate scum. Support your mom n' pop stores on St. Mark's/East Village and drink tons of beer. **-Spag**

WHEN YOU'RE ON YOUR OWN

MYK

I've been pondering for a long time what topic would interest me enough to waste half a page of *UTV* and 15 minutes of your life. There really hasn't been too much happening that warrants the attention. There was the Iron Maiden reunion; I could go into how good they were but how sad it was they did Blaze Bailey songs. There is the fact that Black Sabbath just continues this FINAL go round tour and how annoying it is that tickets are like $65 dollars a piece. So I was thinking that aside from these monumental tours, everything is totally fucked up. Here in NYC, the "city that never sleeps," there is virtually nowhere to have a show these days now that Coney Island High closed. I hated that place with a passion! I'm glad it's gone, but damn if they didn't get the best bills. Unfortunately, this happened to be an extra ordinary summer – especially for Metal-- at the venue. There was to be a ton of great gigs at CIH, but now that it's gone, those shows are all in limbo. Can you actually believe that in a city as big as Manhattan no one would pick up the slack? It's absolutely ridiculous. Wetlands doesn't have shows anymore, neither does CBGB. I mean, that fucking place has glass doors now! Are you kidding? 'Cause anybody went to CBGB for the atmosphere. It's a fucking dump! But there it is, living off the tourist traffic. The only place that is having any kind of shows now is Tramps and their sound sucks. Also they will only book it if it's guaranteed to sell out. What a waste of time. I went to see the Emperor/Witchery tour there a couple weeks back, and it was a bunch of great bands sounding awful. Isn't there any money left to be made in music? You'd think not, because no one wants to bother and those who do, do it half-assed. On top off all this you have the major bullshit going on with the Milwaukee Metal Fest this year. Left aside is the fact that Marduk and Machine Head, have both cancelled for sure and others are rumored to have dropped as well. Let's talk about the city of Milwaukee banning the event from the outdoor venue it was booked at because there was a band called "Anal Blast" on the bill. For like the last 15 years that show has been done in that city and brought in tons of money to an otherwise decimated town. Now because one moron in city office doesn't like a band, he gets it shut down. Where are all the freedom of speech advocates now? Not really a convenient fight for them is it. Just remember that nobody will help you out. Everyone is out to get you if you're not "the norm". Don't expect that you have any rights, because you don't. The minute you use the words "metal" or "punk" anywhere in your vocabulary, you lose all rights of the normal citizen. As long as this is true, complaining about it won't do any good.

DIY is the only way. Most of us are not like Jack Koshick; we don't have the money for a big attorney to fight an injustice like this. Good for him and this event that it's happening at all. But it all comes down to money, and we don't have it. Promoters do if they are lucky, so try and remember that next time you complain about an $8 show. There are far worse things; how about no show at all, as in NYC?

THE GLASS IS HALF FULL

JEFF KAPLAN

Maturity. That's a pretty heavy word. Intimidating to anyone young, and just as intimidating to punks young and old. Maturity is an issue I've been dealing with lately. I've fought it for years — afraid to get a job that wouldn't be easy to quit in hopes for that elusive "way out," not giving up on my life-long Punk Rock dreaming of living out of a tour van. Etc. etc. etc.

Physical maturity is something we cannot fight — no matter how many bottles of Minoxodyl we pour on our heads where a green mohawk used to be. For men -- our hair thins, the potbelly forms. Women have plenty they deal with when faced with physical maturity, as well.

But what about psychological maturity? Is it simply a state of mind?? Is it complacency?? Is it the acceptance that no matter how much we fight it — no matter how much we protest — we'll never escape the mainstream society in the end??

I'm sitting here writing this article at 12:19pm on Thursday, July 1, 1999. I am 13 days away from 26 years old. I'm a legal secretary at a law firm that works in conjunction with an insurance company that everyone in the United States has heard of. I am typing this article on my Hewlett Packard terminal, I am thinking about my one hour lunch break relief which starts in 41 minutes. I should be processing some medical authorizations. I get to leave at 5pm to start my "real" life for the day.

If, when I was 13 years old — embracing the first Murphy's Law record, the first Ludichrist record, Javi Savage's *One Big Crowd* compilation, etc., etc., I would have never in a zillion years thought that the author of the preceding paragraph would have been me. I swore to fight the system. Never get a real job. Never wear a tie to work. What a joke.

Have I failed the Punk Rock scene? Am I a poser?? I'm sitting here saying that; Tomorrow I'll say 'Thank God It's Friday.'

What the hell am I doing here?

Is Punk Rock just a waste of time?? Is it simply rebellion-fodder for the young and naive, who have their time now to protest — before they become the object of protest later on down the line??

This column is full of questions. I don't have the answers to any of them. I wish I did.

The punks are dead. Long live the punks.

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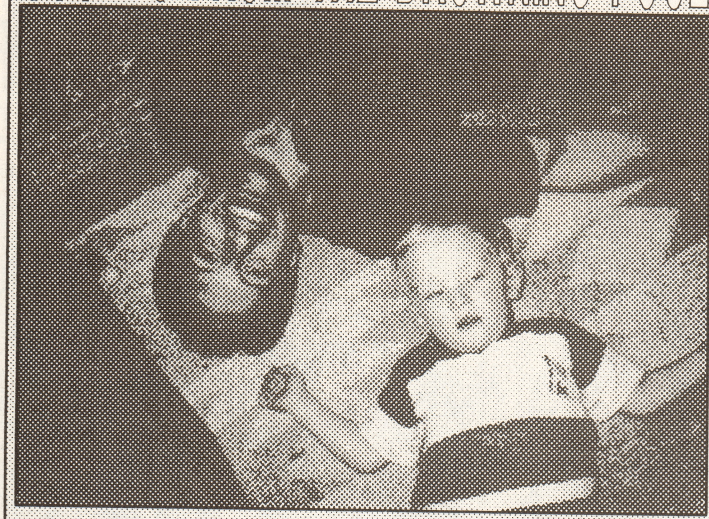


PAUL LEMOS

Although it has been a blazingly intense summer so far, I've been basking in the joys of freedom. School is out, and once again, as if rising from hibernation, a creative life returns. I thought that I'd quit making music this year, since all inspiration seemed dead by wintertime. But with the return of summer has come renewed excitement in recording . The other day, while laying down tracks for a new project , we had the neighbors howling in agony, like a pack of baying dogs, threatening to call the police. I can only take this as a positive sign that the music is moving in the right direction. Returning to the studio has distracted me from working on this column, so once again, I'm way past Rich's deadline. There have been many excellent reissues and several fine new releases since my last writings. I'll try to fill you in on as much as I can squeeze into theses pages, from the extremely esoteric to the most blatantly commercial.

REISSUES/SOUNDS FROM THE VAULTS:

King Crimson "Cirkus (The Young Person's Guide to King Crimson Live)" *(Virgin/Caroline).* If nothing else, this compilation of live cuts from the five line-ups of the mighty King Crimson, covering a span of almost 30 years, proves that this was a band like no other; a creative force that thrives on change and continues to flourish today. Under the guidance of founding member Robert Fripp, each version of the band possessed a unique musical personality and of course some line-ups were more powerful in performance than others. But the one unifying factor in Crimson's recorded cannon is their dedication to exploring new musical ideas, never fearing to take risks.The group's constant experimentation has led to the creation of some of the most majestic and occasionally terrifying music to be recorded by a major label band. And indeed through the course of the 25 tracks contained within this beautifully packaged double CD set, the Crimson experience is presented in all its dark, visceral beauty. One would think that as musicians approach the ripe old age of 50, they'd begin to mellow out a bit. With Crimson this is not the case. The most recent live recordings are the most ferocious of the lot, as the band creates a deafening assault on the senses. Interspersed between the many magnificent crescendos are interludes of delicate, haunting beauty. With the inclusion of 16 previously unreleased performances, *Cirkus* is an essential purchase for fans and a superb introduction to one of the great bands of all time. (A)

ADDITIONAL CRIMSON NEWS: The DGM Collectors' Club

For fans of King Crimson that do not have access to the internet, I will update you from time to time on new developments within the Discipline Global Mobile label. The big news is the development of a mail order only Collectors' Club that provides previously unavailable live archive performances of the various Crimson line-ups. Although the sound quality of these recordings is somewhat rougher than that found on the more widely available live releases like *The Nightwatch* and *Absent Lovers*, these releases are indispensable for Crimson fans. I pride myself in keeping abreast of the group's activities but was unaware of the existence of the first four CDs in the Collectors series, so I imagine that there are many of you that will need to track these down. To join the club a one year membership costs $96 ($103 if you're a California resident), which entitles you to receive six releases each year. Members are not obligated to take releases that aren't desired. You may pick and choose as you please. As I see it, this is a pretty good deal. You end up paying $16 per release, and each recording is accompanied by photos, information and liner notes from Fripp himself. Bootlegs of these same performances cost a lot more money, sound a lot worse, and deprive the artists of any slight remuneration. Presently, the following items are available from the Collectors' Club: *Live at the Marquee 1969, Live at Jacksonville, 1972, The Beat Club Bremen 1972*, and *Live at Cap D' Agde, 1982.* The Marquee recording features the first line-up of the band with Greg Lake on vocals, and presents selections from their famous debut album as well as the previously unavailable, "Trees" and some stirring improvisation. The Jacksonville recording is perhaps the most essential of the batch, since it captures the "Islands" line-up, a loose jamming version of King Crimson, completely unlike any other period of their development. This is the same line-up featured on the *Earthbound* LP, but the sound is considerably better here. Volume three presents the short-lived line-up that recorded the masterwork *Larks Tongues In Aspic* featuring percussive madman Jamie Muir. The highlight of this set is the inclusion of the 30 minute improvisation, "The Rich Tapestry of Life". The most recent volume in the series presents a soundboard recording of the *Discipline* line-up. Of the four releases this is the most polished sounding and least improvised, capturing the group at an important transitional point in its development. I'm excited to hear forthcoming releases; there's talk of a live Giles, Giles and Fripp recording, live work from Project One and Two, and a host of other required recordings for Crimson addicts. Stay tuned for more info next time around. (To join, contact DGM Collectors' Club, PO Box 5282, Dept. CC, Beverly Hills, CA 90209 or PossProd@aol.com)

Henry Cow "Unrest" *(East Side Digital).* ESD continues their series of remastered landmark recordings by Henry Cow with the reissue of their brilliant second album, *Unrest.* Although this work has previously been available on disc, the sound here is sharper and the packaging has been enhanced, adding historical information, background info on the recording and original sleeve notes. The work of Henry Cow, like that of King Crimson would radically change the nature of what is commonly known as progressive music. Unlike other bands from the early-70's, The Cow was defining its own musical course and in the process, developing a sound that would come to be known as RIO (Rock In Opposition), which has been imitated by scores of European and American bands during the decades that followed. *Unrest* combines aspects of avant Rock (like Magma, The Mothers of Invention, Beefheart...) with modern Classical music and free improv to create a recording that sounds as inventive today as it did 25 years ago. Although the band only recorded four studio LPs during its existence, each member continues to produce highly challenging music today. *Unrest* comes highly recommended to anyone interested in truly inventive new music.(A+)

Os Mutantes "Os Mutantes"/ "Mutantes"/ "A Divina Comedia Ou" *(Omplatten).* The reissue of the first three long deleted recordings from Brazil's Os Mutantes marks an ambitious beginning for Omplatten (Other Music, New York City's finest record shop's newly established record label).The present trendiness of '60's and early '70's kitsch has spawned a veritable flood of newly unearthed oddities documenting both the best and worst aspects of that period. With the rediscovery of Os Mutantes early work, however, the folks at Other Music have reopened a musical treasure chest. These three CDs, recorded between 1968-1970, capture a trio equally inspired by the American top 40 and the wild experimentation of the great psychedelic bands of the period. Through the course of their first three albums the band rapidly evolved, creating an alien musical hybrid bursting with energy and ideas, integrating elements of Bossa-Nova and traditional Brazilian Folk music into the mix. The debut LP, *Os Mutantes* is the roughest but most spirited of these recordings, capturing their joyous experimentation in a set of songs that sounds like The Mamas and The Papas crossed with a bit of *Sergeant Pepper* era Beatles, a dash of Reprise era Fugs and a touch of early Red Crayola. The second LP continues in a similar vein, but the songs are tighter and slightly more commercial in tone, enhanced with a wide array of studio effects. This one, for me, is the most fully realized pschychedelic recording of the batch. The third and most polished, musically proficient LP, marks a significant change in direction, avoiding the overtly psychedelic explorations of the earlier work, in favor of a jazzier, more soulful approach that might be likened to a Brazilian amalgamation of the Zombies, The Lemon Pipers, Big Brother and The Holding Company and Chicago Transit Authority. These descriptions, as odd as they might sound, don't really do justice to the beautiful hallucinatory madness and stunning creativity of Os Mutantes. Do yourself a favor; pick these up, listen attentively and discover the past and the future of pop music. (All three releases A)

Flamin Groovies' "Flamingo"/ "Teenage Head" *(Buddha)*. Following last month's indispensable Captain Beefheart reissues, come two classic pre-Punk recordings from the legendary Flamin' Groovies. Originally issued in 1970 and '71 respectively, *Flamingo* and *Teenage Head* are characterized by the wild abandon and irreverent swagger of the best Rock n' Roll. Although relatively unknown by the masses, the Groovies are right up there with the MC5 and the Stooges in the pantheon of great American bands that prefigured the Punk eruption of the mid-70's. *Flamingo* begins with a swift kick in the face ("Gonna Rock Tonight") then delivers a tough, no nonsense set of songs, equally inspired by early Rockabilly, '50's Rock n'Roll and British Beat. The follow up, *Teenage Head*, although equally steeped in tradition, is a less frantic, more fully produced effort recalling the tough Rhythm and Blues of the early Stones. Both reissues contain a slew of extra tracks and vastly improved sound quality, making them essential additions for connoisseurs of classic pre-punk rock. (*Flamingo* B+/*Teenage Head* A)

Swans "Public Castration Is A Good Idea" *(Thirsty Ear)*. Completing the reissue series of Swans early material, Thirsty Ear has issued one of the most singular exercises in pain as music, the aptly titled *Public Castration...*, capturing this ferocious ensemble live in Europe during the *Greed* tour. Originally issued in '86 as an official limited edition bootleg, this recording effectively documents Michael Gira's public self-evisceration through the course of a truly harrowing 75 minutes (during which, only eight songs are performed.) Anyone familiar with Swans first four records will know what to expect here: immense, extremely loud lumbering rhythmic structures grinding at a snail's pace, with Gira at the helm, growling, bellowing, ripping his voice to shreds. The live versions of these "songs" are far more grueling than the studio recordings, displaying the group at the pinnacle of their performing power. The show that I witnessed during this tour, some 13 years ago was unforgettable. The most visceral, bruising performance I've ever seen. At this time, Swans defined the term "difficult music," ravaging the listener and themselves in the process. I strongly recommend this recording to listeners of truly extreme music. (A)

The Birthday Party "Live '81-82" *(4AD)*. One of the major influences on Gira's performance with Swans appears to have been The Birthday Party, a band of unparalleled ferocity in its day. *Live 81-82* captures the group in all their self-destructive primal glory following the release of their second proper LP, *Junkyard*. Tribal rhythms, shrieking guitars and rumbling bass provide the relentlessly chaotic accompaniment for Nick Cave's maniacal stream of consciousness rants. Like Swans, The Birthday Party were merchants in aural pain, and pure spectacle in performance. Cave would torture himself and occasionally provoke his audience to violence. But, unlike Swans' one dimensional, slow grind, this band was dynamic, delivering powerful songs like the raging, "Release the Bats," and the thunderously polyrhythmic, "Zoo Music Girl." *Live 81-82* is a spectacular collection of the best live recordings of this volatile band before they imploded. Almost 20 years after the fact, the music of The Birthday Party still sounds so much more modern and innovative than just about anything that's being done today with guitars, bass and drums. This CD splendidly documents the ragged brilliance of this most influential and underrated of bands.(A)

Pere Ubu "Dub Housing"/"New Picnic Time" *(Thirsty Ear)*. Now that Pere Ubu have established a new home at Thirsty Ear, the label has begun reissuing the band's early recordings, remastered and with original artwork restored. *Dub Housing*, Ubu's second LP, originally issued in 1978 by Chrysalis Records, is the finest moment in a career that continues today. Pere Ubu's was a very strange, absolutely unique sound; one part Garage Rock, one part avant garde, pre-Industrial experimentalism. Imagine a combination of Beefheart, Eno, Derek Bailey and early Jesus Lizard, and you'll have some vague idea of the Ubu aesthetic. With David Thomas' alternately howling/mumbling high pitched vocals at the forefront, backed by the band's fragmented Garage Rock and queer electronics, Pere Ubu delivered songs that perfectly represented the industrial bleakness of their home town, Akron, Ohio. *Dub Housing* moves from extremely dark rumblings to fractured beachparty grooves and weird, disorienting chants and romantic odes. *New Picnic Time*, the third LP, is an even stranger affair but not nearly as coherent or developed. Although timeless and incredibly innovative, these albums, (and the group's entire body of work) were destined to linger in obscurity. Despite their complete lack of commercial success, the group's influence and historic importance is undeniable. Amazingly, in '97, Geffen Records reissued the first four albums in a limited edition box set which is, today, pretty tough to find. Like the music of The Birthday Party, the work of Pere Ubu sounds as new today as it did 20 years ago. (*Dub Housing* A/ *New Picnic Time* B+)

Captain Beefheart & His Magic Band "Grow Fins (Rarities 1965-1982)" *(Revenant)*. *Grow Fins*, the most highly anticipated release of the summer, and perhaps the year, is a massive five CD rarities collection examining various periods of Beefheart's development from his beginnings as an R&B vocalist in '65 to his revitalized aural abstracts from the early-80's, preceding his retirement from music in '82. Without question, this project was a tremendous labor of love, brought forth by Revenant, the only label that would attempt such an undertaking. Label head, the renown John Fahey, like Beefheart himself, was an innovator during the '60s, but his substantial and difficult body of work was largely ignored or misunderstood in its time. And, as has been the case with the good Captain, Fahey's music would later influence scores of future artists, and he would come to be reputed as an eccentric genius/avant garde figurehead during the '90s. I am grateful to John Fahey for giving us *Grow Fins* because it is the ultimate gift to Beefheart fans.The evolution of Beefheart's aesthetics remains somewhat a mystery, despite the presence of an incredibly detailed 112 page book. The first CD is fascinating, for it presents Don Van Vliet (The Captain) as a technically capable, fairly typical Rock/ R&B singer of his day. The second disc presents some very hot recordings of tracks from the first couple of LPs, featuring fairly straight forward support by the Magic Band, highlighted by wildly polyrhythmic percussives and great Delta Blues slide guitar playing. At this point, before hooking up with Frank Zappa, Beefheart's music was still rooted in more conventional structure, although quite experimental for 1967/'68. The third CD is the most illuminating and historically important, presenting largely instrumental demos of their landmark 1969 recording, *Trout Mask Replica*, a frenzied, visionary work, existing almost completely in its own musical realm. Here, the Magic Band, under Van Vliet's guidance created a timeless work of art that is widely considered one of the most difficult and innovative recordings ever released. Although Beefheart wasn't a disciple of Frank Zappa, I am very sure that Zappa's compositional and aesthetic tastes played a great part in shaping this new and intensely fucked up version of The Magic Band. The fourth disc is an enhanced CD containing rare live Beefheart footage. As an audio disc it contains 12 minutes of conversation with a curious neighbor who had wandered over upon hearing the racquet of the *Trout Mask* rehearsals. The last CD of the set is another great one, collecting live tracks, radio spots (one with Zappa), demos and worktapes of various Magic Band lineups from 1969-82. For Beefheart fans *Grow Fins* is an absolute musical feast containing dozens of musical rarities, loads of previously unseen visuals, and the most complete written analysis of the group's work that has ever been available. Purchase this before it disappears, as I assure you it soon will! (A)

The Velvet Underground "The Velvet Underground and Nico"/ "White Light/White Heat" *(Mobile Fidelity Sound Lab)*. As promised last time, I present you with two more essential items from Mobile Fidelity's extensive catalogue of audiophile recordings. Although most will agree that the first two Velvet's albums rank up there with the greatest of Rock n'Roll records, you may be asking, "what's the point of issuing such crudely recorded material on gold disc?" The answer is immediately obvious when you compare the original Verve releases with these Mobile Fidelity versions. The entire bottom and mid-range of the original master recordings, absent on the Verve discs, has been fully restored, presenting the primal beauty and shrieking din of the early Velvet's as you've never heard it. The Mobile Fidelity reissues are mastered at considerabaly hotter levels than the original releases, intensifying the sheer attack of the music. And as always, the label has enhanced the original packagings, restoring original artwork, liner notes etc. Although some consider the debut, *VU&Nico* to be the group's masterwork, *White Light* has always been my personal favorite. While the former established Lou Reed as a gifted songwriter, unafraid of exploring the nether regions of human experience, the later dove into uncharted, atonal depths of confusion, guided by the maniacal genius of John Cale. Following the release of *White Light...*, Cale would depart, allowing Reed complete control to polish the group's sound and his own craft as a songwriter. *VU&Nico*, originally issued in 1967 was a dark, heroin induced voyage into the seamy side of New York City life. Like The Doors' first album, this recording delivered both delicately melodious songs and terrifying narratives of decadence, drenched in the shrieking feedback of Reed's guitar and Cale's electric violin. *White Light...* took the Velvet's approach a step further, presenting an adrenaline rush of screaming noise; the aural depiction of one speeding one's brains out. Every now and again the band takes a breather with a couple of brief, somber songs before launching into the mind fuck of "I Heard Her Call My Name" and the 17 minute distortion overload of the classic "Sister Ray." Here you have it, the first and perhaps finest noise record in all its chaotic glory, as it was meant to be heard, thanks to the immaculate remastering by the folks at Mobile Fidelity. (Both CDs A+)

MORE REISSUE NEWS:

It's been awhile since I've heard much good Reggae, but this month some fine roots music from the mid-70's and early-80's has appeared. Legacy/Columbia records has just remastered the seminal recordings of **Peter Tosh**, *Legalize It*, his solo debut, *Equal Rights* his incendiary second LP, and a fine *Best Of* compilation (featuring selections from all of Tosh's Columbia releases). As is always the case with Legacy's remaster series, bonus tracks, and expanded packaging with detailed liner notes are included. And the sound quality is considerably sharper and more full bodied, recalling the original vinyl mastering. As one of the three original Wailers, Tosh, like Bob Marley and Bunny Wailer is one of the towering figures in the development of Reggae. These recordings feature a wide lineup of Jamaica's most famous session musicians, many of whom performed on Marley's records through the years, so the arrangements are some of the most sophisticated to be found in Reggae from the early-80's. The venomously political *Equal Rights* stands as Tosh's greatest achievement as a solo artist and is a roots classic. Containing many of his best songs like "Stepping Razor" and "Get Up, Stand Up", this is an a passionate statement from a true outlaw. (*Legalize It* B+/ *Equal Rights* A/ *Best Of* B+)

Max Romeo's "Open the Gate 1973-77" from Blood and Fire Records is another fine recording, capturing the beautiful simplicity and passion of the singer's work, imbued with the teachings of Rastafarianism. Like Tosh, Romeo was a political artist, but his deeply spiritual, delicately melodic songs are sparsely produced, and performed in the classic tradition of roots Reggae from the early-mid 70's. (B+) Another welcome reissue, from ROIR, is the 1972 recording, *Rastafari Dub* by **Ras Michael and the Sons of Negus**. Some of the best session players are featured here (many of whom appear on the above releases), including Peter Tosh himself, helping out on guitars and keyboards. As they should, these Dub tracks focus on the rhythm, bringing the bass and drums to the forefront of the mix, occasionally tossing in echoing shards of guitars, keyboard, voice and percussion. *Rastafari Dub* is a solid, enjoyable release. (B)

From 4AD comes one of this month's best reissues, the double disc retrospective, "**Red House Painters**" (sold for the price of a single CD). The first disc presents a selection of the best material from the band's five 4AD releases.But it's the second disc that's the real draw here, featuring 14 demos, live tracks,outakes and unreleased songs. Anyone who enjoys the somber, confessional recordings of American Music Club, Low, Codeine and bands of this nature will find the music of Red House Painters required listening. What really sets Red House Painters apart from these other groups is the elegant, somber beauty of Mark Kozelek's voice and the exceptional skill and sensitivity of the supporting musicians. After waiting three years for new music, "Red House Painters" is a welcome diversion.(A)

NEW ROCK RELEASES:

Ghost "Snuff Box Immanence" *(Drag City)*. Japan's Ghost is a fascinating, highly prolific ensemble that specializes in a strangely Gothic hybrid of progressive Folk and psychedelic music. These seven players incorporate a wide array of instruments (including Celtic harp, glockenspiel, lute, banjo, electric and acoustic guitars, horns and cello) to create a work of considerable depth and beauty. Although *Snuff Box*, on the surface, is fanciful and pretty with its delicate interwoven textures, gossamer melodies and plaintive vocals, a darker, more foreboding quality exists within the music. Indeed, the band's name is well chosen and clearly represents the timeless haunting beauty of their creations. *Snuff Box* comes as a great surprise to me, and has inspired me to search out their many past releases. (A-)

Isotope 217 "Utonian Automatic" *(Thrill Jockey)*. Isotope 217, another excellent and challenging ensemble from Chicago creates a brand of experimental fusion that will surely appeal to fans of Tortoise, *Bitch's Brew*-era Miles Davis, and Paul Schutze's *Phantom City*. With the new LP, their second full-length release, the band combines elements of composed Jazz, improvisation, musique concrete and electronica resulting in a set of instrumental pieces that further defines their own musical territory. For me the most successful pieces are the fast fusionesque workouts and the non-rhythmic sonic experiments.When the band lets go, propelled by burning basslines and driving percussives, they create intelligent yet intensely physical music. Although the slower pieces are nicely executed, the lack of a top notch soloist becomes glaringly apparent. All in all "Utonian Automatic" is a challenging, varied and enjoyable release. (B)

The Aluminum Group "Pedals" *(Minty Fresh)*. After being knocked out by the gorgeous melodies and fantastic arrangements of this band's previous albums, I was most excited to hear *Pedals*, the new LP produced by the ubiquitous Jim O'Rourke. Whereas last year's sparkling *Piano* was a busy, dense recording, O'Rourke has simplified the band's sound, stripped away some of the gloss, and emphasized the group's rich interwoven vocal melodies, within a subtle layering of texture and rhythm. *Petals* is every bit as good as prior works, maybe better. The new songs retain the easy listening aesthetics of The Aluminum Group, but the more conventional Rock elements of the past have been replaced with whips of electronics, horns, delicately strummed guitars and gentle percussives, reflecting O'Rourke's understanding of this music. With the release of "Petals", the band establishes itself as an important force in the marketplace, along side English heavy weights, Stereolab and High Lamas. (B+)

Guided By Voices "Do The Collapse" *(TVT)*. *Do The Collapse* is the Guided By Voices album I've been waiting for, a full studio recording, with an ace producer, in the form of Ric Ocasek, guiding the proceedings. Unlike so many of the band's legions of fans, I 've always felt that the "low-fi" recording quality of most of their massive back catalogue has often marred work of great potential. There has never been any question about Robert Pollard's substantial gifts as a pop craftsman, and now his song ideas are fully actualized. *Do The Collapse* is packed with classic Rock hooks, inspired by British Invasion bands like The Who, The Kinks etc. Although GBV have long been Indie Rock idols, I'm sure that Pollard always really wanted Arena Rock stardom but was simply too much of a fuck up to attain it. With the release of his first bonafide big budget release, and a tour supporting Cheap Trick, his dream may soon come true. *Do The Collapse*, with its big fat sound still retains traces of the rough, dissonant elements of past work and should please long time fans. (B)

MORE NEW ROCK NEWS:

The best record of the year so far, hands down is the brilliant new one by **Flaming Lips**, *The Soft Bulletin (Warner Bros)*. It's pretty amazing that this band, more than a decade into its career, just keeps getting better. Nothing, however, could have prepared me for the creative brilliance and sheer beauty of the music presented here. From the first to the last track, this is a unified collection of songs, each of which is a richly textured gem unto itself. With Mercury Rev's Dave Freeman's invaluable assistance, mixing and producing, Flaming Lips have made the ultimate studio recording. Wayne Coyne's lovely, fractured melodies are reinforced by layers of orchestration, swirling electronics and all manner of sounds needed to actualize his sonic visions. This is a very special album that deserves your attention!! (A+)

Speaking of **Flaming Lips**, **Restless Records** has issued a very worthwhile compilation of rarities entitled *1984-1990*. The 14 tracks contained here reflect the band's development before moving to Warner Bros. In their early days the Lips, inspired by groups like Sonic Youth and My Bloody Valentine, created a scathing wall of guitar noise through which an occasional melody could be discerned. The group's caustic brand of psychedelia is well documented here on various rare tracks that were originally issued on compilations, flexies, limited edition singles etc. *1984-1990* is a must for fans of the band and for anyone into wildly inventive noise Rock. Pick up *The Soft Bulletin* first and then work backwards. (B+)

Another really nice recording from Restless Records is **Spain's** new LP, *She Haunts My Dreams*.The sound of this trio, previously unknown to me, recalls the somber quietude of bands like Red House Painters and Idaho. As the title implies, this is an album about love lost and the ghosts of memory that linger within. The tone throughout is warm and intimate, slow and jazzy. Spain's music conjures images of lifeless city streets bathed in fog and smoky after-hours joints. Very nice work (B)

Another impressive exercise in quiet music is the new LP by Scotland's **Appendix Out**, released on Drag City. While at points recalling the stark, solemnity of groups like Palace and Low, Appendix Out seems equally influenced by Jerry Garcia / Workingman's Dead-era Grateful Dead and traditional English Folk music. Within the low-key musical settings, appear an abundance of gradually evolving melody and a sense of optimism absent from most work of this nature. Appendix Out is another very pleasant surprise from one of a America's most unpredictable and consistently challenging labels.(B+)

EXPERIMENTAL MUSIC:

Oval "Szenariodisk" *(Thrill Jockey)*. Markus Popp delivers his clearest, most texturally dense work to date on his recent 25 minute EP. The disorienting, highly distinctive sound of Oval is at once very abstract, yet palatable to those who might ordinarily dismiss most electronic music.Popp (the sole member of Oval) creates a tangled miasma of sound in which fragments of digital detritus collide, producing an ever varied spectrum of color and texture. The music of Oval is immediately recognizable because Popp works with software of his own invention, developing a sound that others have tried to imitate with marginal success. As is the case with prior releases, the sounds employed here are scraps of digital information developed by other nameless players, borrowed, reconfigured and arranged in Oval's singularly beautiful sonic architecture. (A)

Dumitrescu, Avram, Cutler, Hodgkinson "Musique Action '98" *(ReR/Cuneiform)*. Romanian composer Iancu Dumitrescu and his associate, Ana Maria Avram, leading figures in the Eastern European school of modern classical music have issued many stunning works through the years, but this is the first to be issued in America. In '98, the composers invited former Henry Cow members, Chris Cutler and Tim Hodgkinson to participate in the live concert that is documented here, featuring one piece by each composer. By far the most powerful is Dumitrescu's 14 minute scorcher, "New Meteors and Pulsars" for electronics and percussion (featuring Cutler as soloist). Inspired by the experience of witnessing a meteor impact, this massively dark, clamorous composition is a series of enormous explosions, interspersed with rumbling percussives. The other selections, while not nearly as visceral, are complex, unsettling pieces inspired by composers like Schnittke, Penderecki and Ligeti. Hodgkinson's "Black Death and Errors In Construction" is particularly exciting and terrifying with its swirling maelstrom of dissonant strings, prepared piano and angular percussives. Overall, *Musique Action '98* is a powerful and disturbing work. (A)

Radian *(Rhiz/Dutch East India)*. This fascinating Viennese trio integrates elements of musique concrete, and experimental jazz into an abstract musical form; one that effectively melds electronic and organic instrumentation. Sounding like a collaboration between This Heat and Pan Sonic, with understated jazz percussives and cold waves of analogue electronics, Radian's pieces quietly simmer. The stark, precise, and unwavering minimalism of this music is characteristic of a new rapidly expanding school of electronic music centered in Vienna, revolving around two key labels: Rhiz and Mego. (B+)

Max Brand "In Memoriam" *(Rhiz/Dutch East)*. *In Memorium* lovingly commemorates the visionary work of European composer Max Brand, a pioneer of early electronic/experimental music who was born in 1896. This double disc set presents a wide selection of the composer's sound experiments from the 1950's and 60's, material which has never been publicly available before. Also included is a second disc that includes re-workings of Brand pieces, overhauled by various members of the new electronic scene in Vienna. Disc 1 is pretty fascinating stuff, illustrating Brand's serious electronic compositions as well as more commercial applications of electronic music during that time. The most powerful piece here is "Brandschaden" a disorienting collage of Brand's early classical and operatic works, edited and sculpted by Austrian electro-acoustic composer Dieter Kaufmann. Other pieces on this first disc are much sparser, documenting Brand's electronics in their original form. Of particular note is the foreboding darkness of "Notturno Brasileiro" from 1959. Brand, then past the age of 60, was creating music was way ahead of its time. Disc 2 presents 17 sensitive reconfigurations of Brand's music by artists like Radian, Pita, Fritz Ostermayer and others whose works appear on Mego and associated labels. Incorporating modern analogue and digital electronics with sophisticated processing and editing technology, these artists not only pay tribute to Brand's groundbreaking work, but create new pieces imbued with the same uncompromising inventive spirit. *In Memoriam* is both an important historical document and a challenging, fully engaging audio experience. (A-)

Evol "Principio" / **Pure** "The End of Vinyl" *(Mego 3" CDs available from Dutch East India Distribution)*. These two 20 minute EPs are fine representations of the Mego aesthetic, and the new wave of Viennese electronic music. *Principio* contains 18 segments, some of which consist of pure silence. But the crystalline shards of tone and rhythm that erupt from the speakers are as pure as electronic music gets. Evol's strange, extremely high pitched clicks, tics and buzzes, meticulously arranged in dense colliding tonal clusters, possess a unique beauty and undeniable musicality. Like much of the electronic music from Vienna, this work is characterized by a musical asceticism in which each tone is deliberately placed and each sonic element is vital to the construction of the whole. While Pure's music shares much in common with Evol's, and is characterized by similarly disorienting sonic combinations, their debut CD is somewhat fuller in sound, incorporating dense low end shock waves and digital keyboard textures. Through the course of these two 10 minute pieces, Pure develops a dark, queasy atmosphere, enveloping the listener within its bleak vortex. Both works are prime examples of the fascinating music coming from Vienna. Contact Dutch East India at POB 738, Syosset, NY 11791 or www.dutch-east.com (Both discs A-).

Byetone "20 To 2000" / **Senking** "20-2000" / **CoH** "Into Memories of S-tone. For Gavin Bryars (20-2000)" *(Noton/Rastermusic available from Dutch East)*. Germany's Noton label is also doing a series of 20 minute EPs, one per month through December 1999. The concept allows 12 artists to musically articulate their ideas about this millennium. Although I see little relationship between the musical content of each of these CDs and the end of the century, I like the idea of creating a sort of musical cutting edge that depicts the label's activities at this important transitional point in history. Like the aforementioned Mego label, Noton issues electronic music of extreme minimalism, but, as exemplified by these three releases, there is a warmer, more organic feel to this work. My favorite is the CoH EP, which recalls the haunting sadness of Gavin Bryars' *Sinking of the Titanic*, with its ghostly, reverberating drones and undulating low end. Senking's EP is by far the most listener friendly, consisting of two extended fourth world explorations. Distant tribal rhythms throb beneath layers of dark, droning textures, creating a sound similar to that of fourth world navigators Jon Hassell and David Toop. Byetone's EP, the least musically conventional, is closer in tone to the Mego sound with its quiet clicks, analogue static and brain rattling high frequency tones. Within this sparse sonic framework, oddly disjointed rhythmic structures occasionally develop. Byetone's difficult work well represents the new wave of electronic music that has developed near the close of the century.
(Byetone B+ / Senking B+ / CoH A)

NEW ELECTRONIC/DRUM N' BASS, ETC:

Breakbeat Era "Ultra Obscene" *(XL/A&M)*. For those of you who've been waiting forever for a new release from Roni Size and Reprazent, Breakbeat Era's debut should hold you over. Here, Jungle wunderkind, Size has teamed up with vocalist/songwriter Leonie Laws and DJ Die to produce a hard hitting 15 track platter that dispenses with the smooth Jazz grooves normally associated with Reprazent, in favor of ass burning beats and impassioned vocals. As always, Size works hard to expand the perimeters of Drum n' Bass, a genre that is quickly going stale, this time by integrating Jungle within more conventional song structures. Although his fierce shifting rhythms are as exciting as ever, too many of the tracks lack the vocal melodies needed to create memorable songs. Breakbeat Era's debut is exciting at times but only partially successful in its attempt to bring Jungle to the masses. (B)

2 Lone Swordsmen "Stay Down" *(Matador/Warp)*. Although Andrew Weatherall is widely known as an early purveyor of British Techno, his work with partner Keith Tenniswood in Two Lone Swordsmen presents a subtle, highly modern brand of electronic music. While often rooted by dance rhythms, these pieces evolve through delicate, precise layering of textures and tones, creating a watery dub sound that soothes like balm. The beauty of this work lies in its multi-dimensional nature: *Stay Down* is deceptively complex and highly programmed; yet it captivates the listener with its sad, lilting melodies and addictively seductive rhythms. Unlike so much drivel that passes for electronica, the music of Two Lone Swordsmen is marked by stellar musicianship honed through years of experience. (A-)

Plaid "Restproof Clockwork," **Autechre** "EP 7," **Squarepusher** "Maximum Priest EP" *(Nothing)*. Plaid's second album, like the aforementioned 2 Lone Swordsmen recording, is a warm, richly textured set of electronic instrumentals aimed at the head as well as the feet. The duo integrates delicately shifting rhythms within a lush textural panorama to create music that is at once blissfully pleasant yet moving. Plaid's surreal, whimsical world of sound incorporates samples of delicately strummed guitars, theremins, bagpipes and gamelan orchestras within a subtle, buoyant musical tapestry constructed with much care and precision. And like The Swordsmen, this duo has been at it long before the birth of the term "electronica", having worked in the group Black Dog back in the early-90's. With the release of *Restproof...* Plaid solidifies its place in the realms of modern electronic music while exploring new possibilities in sound and rhythm. England's brilliant and highly prolific Autechre, who have also been exploring the outer realms of electronic music for the better part of a decade, have a new 60 minute EP available. Like the intricate, icy geometric line drawings that grace its cover, *EP 7*'s 11 pieces are complex exercises in rhythm and noise, harkening back to the cold wave machine music of old school indusrialists Vivenza and Esplendor Geometrico. Autechre makes no commercial compromises in their Spartan sonic explorations.Each piece is based on the interweaving of tightly sequenced, highly processed electronically generated rhythms, occasionally overlain with sparse electro-acoustic enhancement. Unlike Plaid, Autechre creates cold, teutonic music of almost academic nature, the perfect score for the entrance of a new millennium.

Hot on the heels of his last EP, *Budakan Mindphone* Squarepusher releases the most interesting of his post Jungle explorations with *Maximum Priest*, a seven track EP that contains four new pieces and three remixes. Thankfully this new release finds Tom Jenkinson returning to the more experimental ground of his earlier work, while still retaining elements of the live fusion music of his last few releases. Through processing of sounds and strange disorienting mixing techniques, Squarepusher comes ever closer to creating the electronic jazz hybrid that his last three records have hinted at. Here Jenkinson really fucks with the listener as tracks move unpredictably from the somber organ dirge of "Song: Our Underwater Torch" to the scathing Jungle fusion of "Decathlon Oxide" into the electro-acoustic weirdness 'Two Bass Hit". Suffice it to say that *Maximum Priest* is a worthwhile addition to Jenkinson's challenging body of work.
(Plaid A-/Autechre B+/Squarepusher B)

Technical Itch "Diagnostics" *(Moving Shadow)*. *Diagnostics*, one of the better Drum n' Bass releases of the past few months, presents a very different sound for Moving Shadow, a label famous for smooth, Jazz flavored grooves. As the name implies, Technical Itch gets under the skin and takes hold with its driving tek-step rhythms and relentless electronic assault. If you are drawn to the darkness of Panacea, Ed Rush, Nico and similarly brutal junglists, Technical Itch will not disappoint. The band's nightmarish soundscapes, propelled by lurching breakbeats are disturbing and undeniably exciting!! Although *Diagnostics* breaks no new ground, it does deliver some solid tek-step and is recommended to fans of dark electronics. (B)

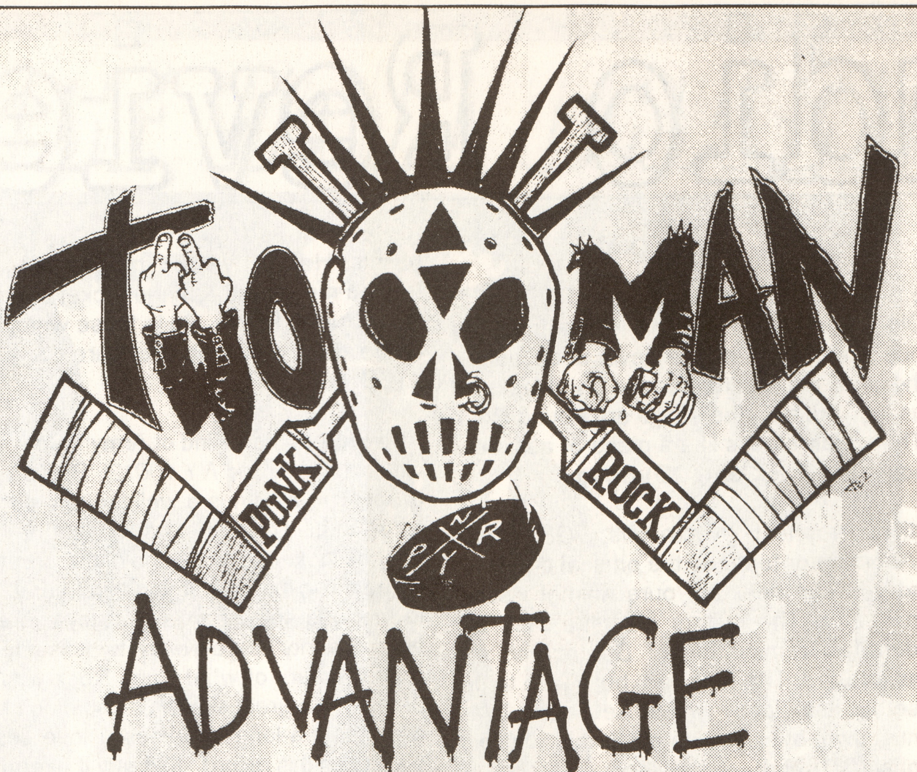
Godflesh "Us and Them" *(Earache)*. I place the new Godflesh album under electronica for good reason. Although the band has often flirted with dance rhythms, their new disc is by far their most groove oriented to date. Justin's extensive work with Kevin Martin in Ice and Techno Animal, both tremendous projects, has pretty much overshadowed Godflesh in recent years. With *Us and Them*, the group attempts to appeal to long time fans, delivering heavy, grinding dirges, while maintaining a modern cutting edge, integrating breakbeats and downtempo rhythms into the mix. The results are often satisfying. *Us and Them* is as depressingly bleak and heavy as any of the band's past work, driven by massive shrieking guitars, grinding low end and distant, shouted vocals. Although the band continues to experiment rhythmically, I get the impression that Godflesh is now more of a job than a truly impassioned musical project for these players. Compared to the exeptionally exciting nature of Justin's other projects, it seems strange that Godflesh has remained so static over time. Regardless, if you're a fan you won't be disappointed. The real problem is that the fan base for this brand of Industrial Metal has moved on to the likes of Prodigy, Chemical Brothers and Korn. (B)

Scanner "Lauwarm Instrumentals" *(Beggars Banquet)*. It has been pretty amazing to witness the rise of Scanner from the relative obscurity of the experimental community to international fame in fairly mainstream musical markets. With his new disc, Scanner moves to his biggest label yet, Beggars Banquet, home of Luna (in the UK), Main, etc...I must say that I had expected more from *Lauwarm Instrumentals*, but perhaps I shouldn't have since I was also disappointed with his last larger label domestic release, *Delivery*. I enjoy Scanner's sound experiments like those that graced his recordings from the early-90's. But the problem is that in capturing the attention of a larger audience, Scanner has compromised his work, incorporating dance rhythms and layers of keyboards, alienating early fans, but picking up new ones along the way. For me his sound experiments are very well executed and genuinely haunting. Pieces like the beautifully unsettling "Passage de Recherche" and the funereal dirge of "Vertical Lines" are unique and exciting, but the rhythmic tracks remain generic and overly long. Scanner is a competent programmer and keyboardist, but his forte is the creation of atmospheric soundscapes.Thus, *Lauwarm Instrumentals* is only partially successful. (B-)

The Chemical Brothers "Surrender" *(Astralwerks)*. For me, The Chemical Brothers can do no wrong. While some have complained that *Surrender* lacks the power punch of past efforts, I find the new album to be the group's most refined work to date. *Surrender* successfully combines the rhythmic intensity of the past with more sophisticated, melodic song writing to create an album that moves far beyond the Big Beat ghetto. Unlike most of their peers, The Chemical Brothers are as much a Rock band as they are a Techno outfit, as is most apparent through the course of *Surrender*'s 11 tracks. Here, dance tracks glide along effortlessly, acting as interludes between fully arranged songs, which are the album's main focus. Collaborations with Oasis' Noel Gallagher, Mercury Rev's Jonathan Donahue, Mazzy Star's Hope Sandoval, New Order's Bernard Summer and Primal Scream's Bobby Gillespie produce the most memorable moments of *Surrender*, leaving the dance music in the dust. (B+)

Basement Jaxx "Remedy" *(Astralwerks)*. Although I don't know much about house music or dance music in general, I can safely say that the highly anticipated American debut LP from England's Basement Jaxx is an ass shaker from start to finish and will surely be tearing up urban dance floors throughout the US by the end of summer. Driven by propulsive house rhythms, adrenalized sequences and Corinna Joseph's towering diva vocals, *Remedy* stands alongside Fatboy Slim's *You've Come a Long Way Baby* and Daft Punk's *Homework* as a club classic.(B+)

Contact Paul Lemos at 54 Locust St., Massapequa, NY 11758



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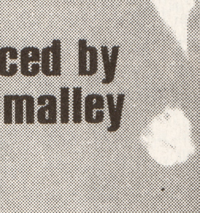

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Audio Reviews

The 440's "Scrubbing Satan's Cadillac" *(Hell Yeah, POB 1975, Burbank, CA 91507).* Okay, this sucks. Yeah, this is so trendy and overdone it's bad. For one, the cover's got the devils and Cadillac symbol. Inside there's the hemi and roadrunner, the band looks all Rock 'n Roll and Vegas-like, but hey, the songs are boring Rock played with no balls. The vocalist looks like a piece of ass, but I bet she's probably a poser too. Fuck 'em.(CD)-**Spag**

Abominator "Damnations Prophect" *(Necropolis, POB 14815, Fremont, CA 94539).* Abominator features the original drummer of Destroyer 666, and you can hear the pure animal instinct coming from this skin beater. The guitars are ultra fast, but muddy. The vocals definitely remind me of *Deathcrush* era Maniac, but not quite as tortured. This isn't bad, but it's up to the level Necropolis has set for itself lately with In Aeternum, War, and Witchery. Not a must own, but if you do get it, this is a solid release. Just not a priority.(CD)-**Myk**

Aerobitch "Are You Ready" *(Intensive Scare, POB 640558, San Jose, CA 95164).* First up, any band with the balls to cover the Zero Boys in my eyes is totally deserving a good review. Also, this five piece from Spain totally rocks with female vocals and lots of cool noisy guitar riffs. Total Punk Rock n' Roll. Good.(7")-**Spag**

AFI "Black Sails In The Sunset" *(Nitro, 7071 Warner Ave. Suite F-736, Huntington Beach, CA 92647).* From the chaotic and ominously forbidding intro entitled "Strength Through Wounding," it is clear that AFI is forging deeper into a deviation from their previous unadulterated lightning fast Hardcore Punk existence. Once simplistic and often humorous potent songwriting by vocalist/lyricist Davey Havok has become cryptic and depressing. A mid-tempo dirge permeates the sound on this album, and song titles like "Porphyria," "Exanguination," and "Malleus Maleficarium" add to this band's newly found artsy anguished feel. Gone are the humorous tracks of yesterday like "Cereal Wars," "High School Football Hero," and the interpersonal rage of songs like "Two Of A Kind," and "He Who Laughs Last" found on the first two albums. A new, more structured and overtly heavy feel is found herein. It's certainly not a bad effort, there's no denying the inherent jarring hard-edged catchiness on tracks like "Porphyria," and "Weathered Tome," but this release pales in comparison to AFI's earlier efforts in my mind.(CD)-**Ramek**

Angra "Fireworks" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* These guys have been lurking around for years down in the deepest depths of Brazil. They have become world renowned with the six, yes six, albums they released previous to this. Despite that, this is CD released in the US by Angra. They play old school power Metal, with lots of guitars and ballads. Tons of orchestrated instrumentals prove the proficiency that Angra has achieved. They're damn good, but I HATE the vocalist. I hate him so much in fact that I probably won't ever listen to this. He utterly ruins the music. I just picture this guy with a frosted mullet and a fringe jacket and this horrible voice and this disc is ruined for me. So to those who like great power Metal, this is the disc to pick up. For sure it's great, I just personally hate it.(CD)-**Myk**

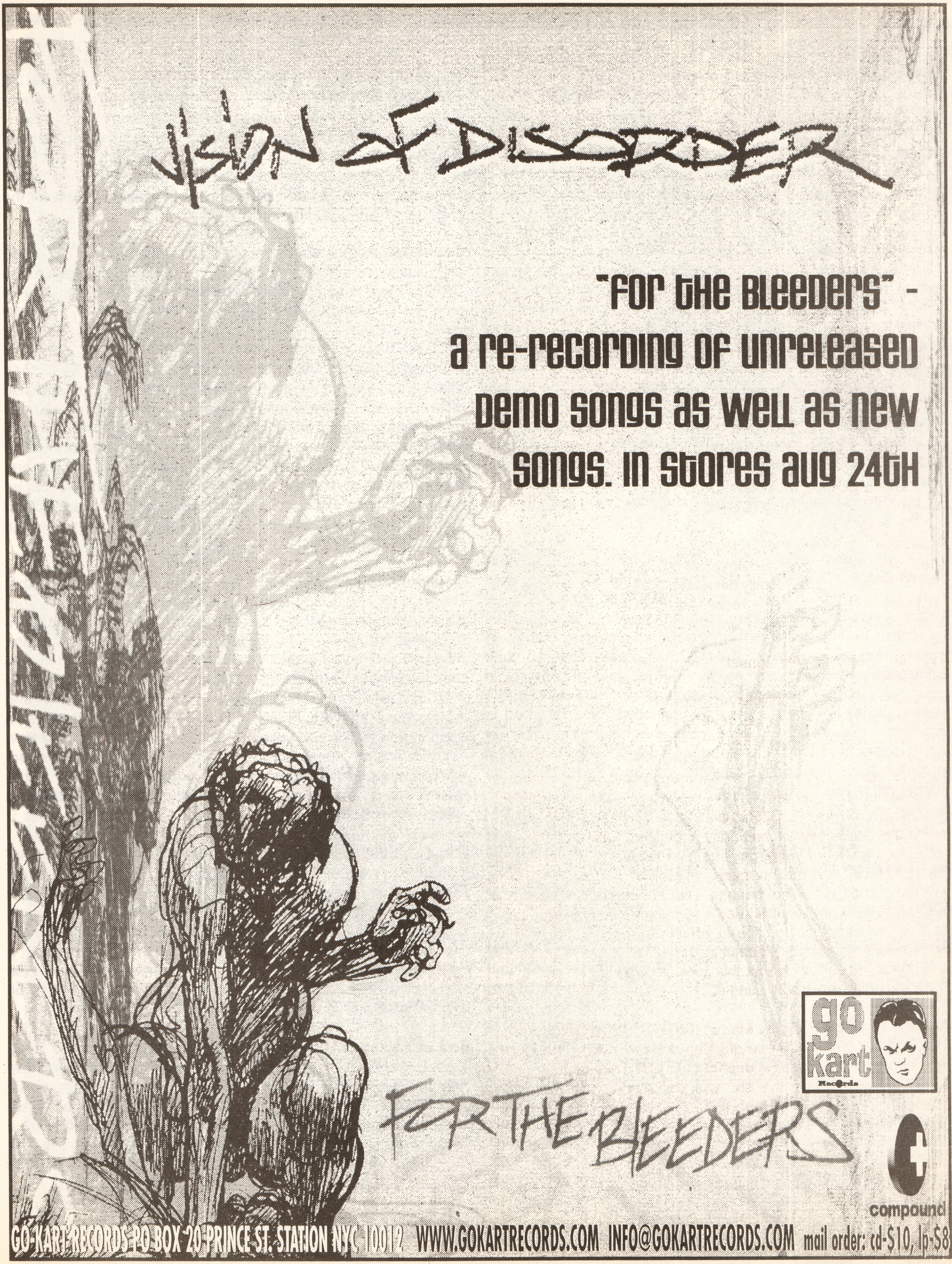
Anti-Flag "A New Kind of Army" *(Go-Kart, POB 20, Prince Street Station, New York, NY 10012).* Brilliant. Yes, this record is fuckin' great. The album is a well thought out record. Justin put a lot of effort in his lyrics to express what he believes in. This, one day, may be looked upon as one of the greatest Punk Rock records to come out in the '90s. If you think about it, not many punk records in the '90s are essential, or truly express what's going on at the time. Twenty years from now, this one could be used as a good documentary of what Punk Rock was in this decade. Okay, so anyway, it's great like, as if you didn't know already. It has some great sing-a-long choruses. I love Justin's voice and the bass playing on this record. Just buy it already. Anyone who likes punk should own this.(CD)-**Spag**

The Ataris "Blue Skies, Broken Hearts... Next 12 Exits" *(Kung Fu, POB 3061, Seal Beach, CA 90740).* The story behind this band is really interesting. This kid living in Indiana sits at home and writes songs, and he hands Joe of the Vandals a tape. Next thing you know, he's going to Cali and he's got a deal with Kung Fu and Fat. Now that's great. As far as the music goes, yeah, this kid can write some pretty good catchy songs. This is a good melodic Emo Pop Punk band. I just hope he's getting the chicks.(CD)-**Spag**

aviso'hara "Goodnight Sweetheart" *(Vital Cog, POB 7846, Princeton, NJ 08543).* Loud disgusting feedback-induced guitars... Where have they gone? I guess these guys are pretty much taking over for Sonic Youth. Excellent drumming, done the way it should be. This is one solid record, plain and simple. This will definitely make my indie top five list for the year. Its sound is very much the hybrid between The Flaming Lips, Sonic Youth, and Superdrag. Good for parties, good for happy time, good for all occasions... Just buy the damn record!(CD)-**The Middle Child**

The Backsliders "Southern Lines" *(Mammoth, The Broad Street Building, 101 B St., Carrboro, NC 27510).* Extremely boring acoustic, southern, cowboy Rock sung by some yahoo that sounds like Bruce Springsteen. I think I fell asleep listening to this CD.(CD)-**Dr. Deathray**

Bay of Pigs *(Lowco, POB 207, Peter Stuvesant Station, New York, NY 10009).* If Santana had played with more volume, he would have been ready for Bay of Pigs. In great part to the abundance of percussion, Bay of Pigs sounds like a typical Latin band, but they really do hold their own. They are somewhere in between Puya and Heylow, minus the rap-sing vocals. Although I have just very much compared them to other Latin rockers, the influence of groups like Nirvana and Ween can also be spotted. Lighter soulful tracks, louder distortion-led tracks, it remains a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mystery as to what you'll be hearing next.(CD)-**The Middle Child**

Billy Lamont "Into the 21st Century" *(National Post Modern, POB 1665, Peter Stuyvesant Station, NY 10009).* This is very interesting yet heartfelt stuff. Featuring guest appearances including that of Mike Peters and the late Allen Ginsberg, as it is a combination of both acoustic and electric music alongside spiritual and political spoken-word poetry. Not only is *Into the 21st Century* highly entertaining and enlightening, but it also benefits an excellent cause, Teen Challenge, which is a national non-profit drug and alcohol rehabilitation program.(CD)-**The Middle Child**

Black Army Jacket "222" *(Reservoir/Chainsaw Safety, POB 260318, Bellrose, NY 11426).* First off, I have to say I'm friends with almost everybody in this band. I hate reviewing records like this for that reason. Anyway, here you find a testament to the original line-up of this underappreciated Grind band. Ripping drum beats layered over brutally distorted guitar tracks. The vocals sort of have a King Diamond-esque range, high to low, in a Carcass sort of manner. Unfortunately the recording doesn't do the live performances any justice. The vocals live can be utterly window shattering high or gravedigging lows. It also lacks much of the endearing feedback, that makes these songs all the more vicious. This is the best recording the band has ever done, and all fans of Power Violence should do themselves a favor and check this out. It is one brutal record that shouldn't be lost in the shuffle.(CD)-**Myk**

Blink 182 "Enema of the State" *(Cargo/MCA, 6550 E. 30th St., Indianapolis, IN 46219).* Nothing new or innovative here, but I really can't complain about that... Working with Producer Jerry Finn (Green Day, Superdrag, Rancid) this time around, their harmonies and melodies are more polished and shiny than ever. Even though the sound of Blink 182 has greatly matured, their lyrics both have and haven't, as the commonplace of Blink 182 is discussed (girl troubles, beer, masturbation), more serious and darker issues like suicide, parental restrictions, and going off to college are brought up. But don't worry, the group hasn't officially gone gloom. If you're in the mood for a dozen songs that match great pop sensibility with undeniable energy, be sure to look no further.(CD)-**The Middle Child**

Bloody Sods "Beer Junkie" *(Intensive Scare, POB 640338, San Jose, CA 95164).* Fuckin' drunk Punk Rock, pissed off and fucked up. This record has got balls. Good fast non-PC Punk Rock, which is always good. Beers for everyone, and Bloody Sods for me.(LP)-**Spag**

Bolt Thrower "Who Dares Wins" *(Earache, Suite 915, 295 Lafayette St., New York, NY 10012).* With all the problems that occurred in the past between Bolt Thrower and Earache, I never thought this would even come out. I guess with the relative success BT has had on Metal Blade, Digby is now cashing in. This CD contains all the tracks from two early out of print BT EPs. In addition, it features two tracks off the super limited Earache 100 release. Essentially this is targeted at new fans, but as an older fan I find it nice because the music ends up being full CD length. Musically this is classic, pounding BT war Metal. It contains everything that made their name, plus some live recordings that show their no holds bar approach. This stuff, in my opinion, blows away the *For Victory* CD or even the new *Mercenary* disc. This is what it's all about. This is one of the bands that made Earache synonymous with the word "Grind." A must own for those not fortunate enough to have the originals.(CD)-**Myk**

Bomb "Lovesucker" *(Wingnut, 1442A Walnut St. Suite 59, Berkeley, CA 94709).* "Take me down to the Paradise City where the grass is green and the girls are pretty. Oh won't you please..." Wait, no, make that Seattle. These guys are cool, having a sound in-between the likes of Alice In Chains and well, any harder Rock group that has an occasional softer-side. Maybe they're a bit like Extreme, but an updated and far-better version. Perfect for the K-Rock crowd.(CD)-**The Middle Child**

Bombshell Rocks "Underground Radio" *(DSS, POB 734, 4021 Linz, Austria).* Fast, fun and total Street Punk. It seems that the Swedes have got a knack for this Street Punk thing. This has an early Rancid sound mixed with The Clash's guitar style. It's pretty good.(7")-**Spag**

Bongzilla "Stash" *(Relapse, POB 251, Millersville, PA 17551).* Imagine that EyeHateGod did an entire record about pot and also did a cover of a Sabbath song. That's Bongzilla to a T. They have definitely practiced since the last record though. They are much better musically than in the past, and with the demise of EyeHateGod, Bongzilla may be one of the new front runners. Painful heroin style gutter Punk meets a Black Sabbath-paced doom band in an explosion. That's essentially the sound you find here. I'm not crazy about the one track thought system here, but the music is pretty good.(CD)-**Myk**

Bounder "All Out" *(Negative Progression, POB 15507, Boston, MA 02215).* Bounder is a three piece unit that hail from Kalamazoo, Michigan. On this release, which is also the band's debut full-length, Bounder throw at us a very familiar sounding blend of Pop Punk with catchy melodies throughout. What comes to mind instantly is the thought that these guys probably listen to a lot of California Punk Rock. You can hear hints of NOFX and ALL played randomly in their songs. However they **do** have a good deal of originality. Lyrically, this band has their shit together. They seem to stress upon their own personal issues, not necessarily making the listener feel sorry for them, but rather feeling, "Wow, I've felt that way many times before myself." This disc is worth checking out.(CD)-**Lloyd**

Buck-O-Nine "Libido" *(TVT, 23 East 4th St., New York, NY 10003).* No wonder they're one of the best selling Ska bands of today... If you haven't heard them by now, Buck-O-Nine can sound like everyone from Goldfinger to Reel Big Fish to a Ska-influenced Rocket From The Crypt. Although a few of the songs touch upon more serious topics, they're generally a light-hearted group, always putting out albums of bright and fun sing-a-longs. If you don't love the music right away, you'll likely be one for the cover artwork!(CD)-**The Middle Child**

The Bulemics "Old Enough to Know Better" *(Junk, POB 1474, Cypress, CA 90630).* Now you see this is my style: pure satanic balls out Rock 'n Roll. Fuckin' dirty and raw. Not only is the music fuckin' awesome, how about the cover art? It's fuckin' hot like it should be. I bet these guys break a lot of bottles live and score a lot of broads with their raw Punk Rock attitude. Long live The Bulemics, one of the last standing Punk Rock bands with balls.(CD)-**Spag**

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Carter Peace Mission "Disco Stu Likes Disco Music" *(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330).* Sounding very much like Nerf Herder with less production, Carter Peace Mission is basically the local Punk-Pop band we all have wanted to be in. Most of their songs are hilarious in great respect to political incorrectness, but you have to love it. Pop culture references galore. It's fast, it's very melodic, but calling it "Punk Rock" might be an overstatement. Let's just leave it at calling them one awesome Pop-Punk group who will keep you laughing for hours.(CD)-**The Middle Child**

Chore "Take My Mask and Breathe" *(Sonic Unyon, POB 57347, Jackson Station Hamilton, ON, 18P 4X2 Canada).* These guys very much sound to be the creation of former Helmet-frontman Page Hamilton, but they're better. There are more melodies, harmonies, and bridges on this record than what would you typically find on a Helmet album. But they also show signs of influences from groups like Tool and Quicksand, while Christopher Bell sounds like a young Ozzy Osbourne at his prime while at other times an angrier yet warmer Dave Grohl. It's over 70 minutes, so you know you're getting more than your money's worth!(CD)-**The Middle Child**

Chupa Cabra "Flake-Out King" *(Captive, 117 N. 5th St., Brooklyn, NY 11211).* I caught these guys at The Continental one night by accident before Two Man played Coney Island High, and I really liked 'em. Chupa Cabra have that dissonant guitar/melodic vocal dynamic going that bands like Candy Machine or The Dismemberment Plan are so good at. It's definitely got a DC sound to it, but as with bands like Jawbox, the lyrics have a dark undertone despite the "pop" song structures. Actually, I could maybe even see these guys putting out a record on DeSoto. *Flake-Out King* is far too short at only five songs, but the packaging (which includes lyrics) is really nice. Really good stuff.(CD)-**Rich**

Citizen Fish "Active Ingredients" *(Lookout, POB 11374 Berkeley, CA 94712-2374).* Fourteen songs for the Fish's new full-length, and I'm not that impressed. Their blend of Ska Punk is not that exciting anymore. There's your political lyrics and whatnot, but most songs kinda sound the same, repetitive, and redundant. Uh...I remember when Lookout! used to put out nothing but good releases. I guess those days are over. Well, they **did** sign American Steel so that's a good thing.(CD)-**Dr. Deathray**

The Clap "Songs For the Sophisticated" *(Call Shawn at 516/698-2994 but have some decency and don't call before 2pm).* Okay, so I've said it before and I'll say it again: "It's all about the Clap." Yep, forget about all these other washed up LI Punk bands like The Loiterers, Two Man Advantage, MCD182, Hidden Agenda and Confuzed. Waste all of your money on this 7". What's cool about The Clap is Shawn's snotty as fuck vocals mixed with this generic '77-style Punk Rock. Then there's the happy song, "I'm In Love With A Bag Lady" that's so romantic it might as well be Emo. A cool 7" for you to buy! Hint.(7")-**Spag**

Cletus "Horseplay Leads To Tragedy" *(Johann's Face, POB 479164, Chicago, Il 60647).* In a world chock full of generic, sugar-coated hook filled Pop Punk giddiness, Cletus fails to really make their mark above and beyond all the other aspiring Mass Giorgini-produced Screeching Weasel soundalikes on their newest offering. Granted, tracks like "8 Ways To Hate You," "Somewhere Down The Road," and "Here Comes Your Mom" carry a driving, memorable (if not wholly original) melody, but I found the majority of the rest of the album pretty forgettable in the grand scheme of things. More watered down songs about girls and relationships.(CD)-**Ramek**

Common Rider "Last Wave Rockers" *(Panic Button, POB 148010, Chicago, IL 60614).* So I'm supposed to get excited 'cause this is Jesse of Operation Ivy's newest band. Well... I got more excited 'cause Lumley and Giorgini play in the band. So this record sucks surprisingly...take a bad version of Op Ivy minus the Punk Rock, and play it wimpier than Sublime. Yes, boys and girls, this is bullshit white kid Reggae mixed with pop. I can see hippies in Woodstock dancing in the mud to this shit. Talk about boring. Even the non-Reggae songs are boring and thin. Crap.(CD)-**Spag**

Connie Dungs "Earthbound for the Holiday" *(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330).* As I've said before, this is one of the better Pop Punk bands, somewhat a cross between Dillinger Four and Screeching Weasel with the guy from Jawbreaker singing with a cold. God, I don't know. It's Pop Punk with some harsh vocals and a touch of balls. Better than most, so pick it up.(CD)-**Spag**

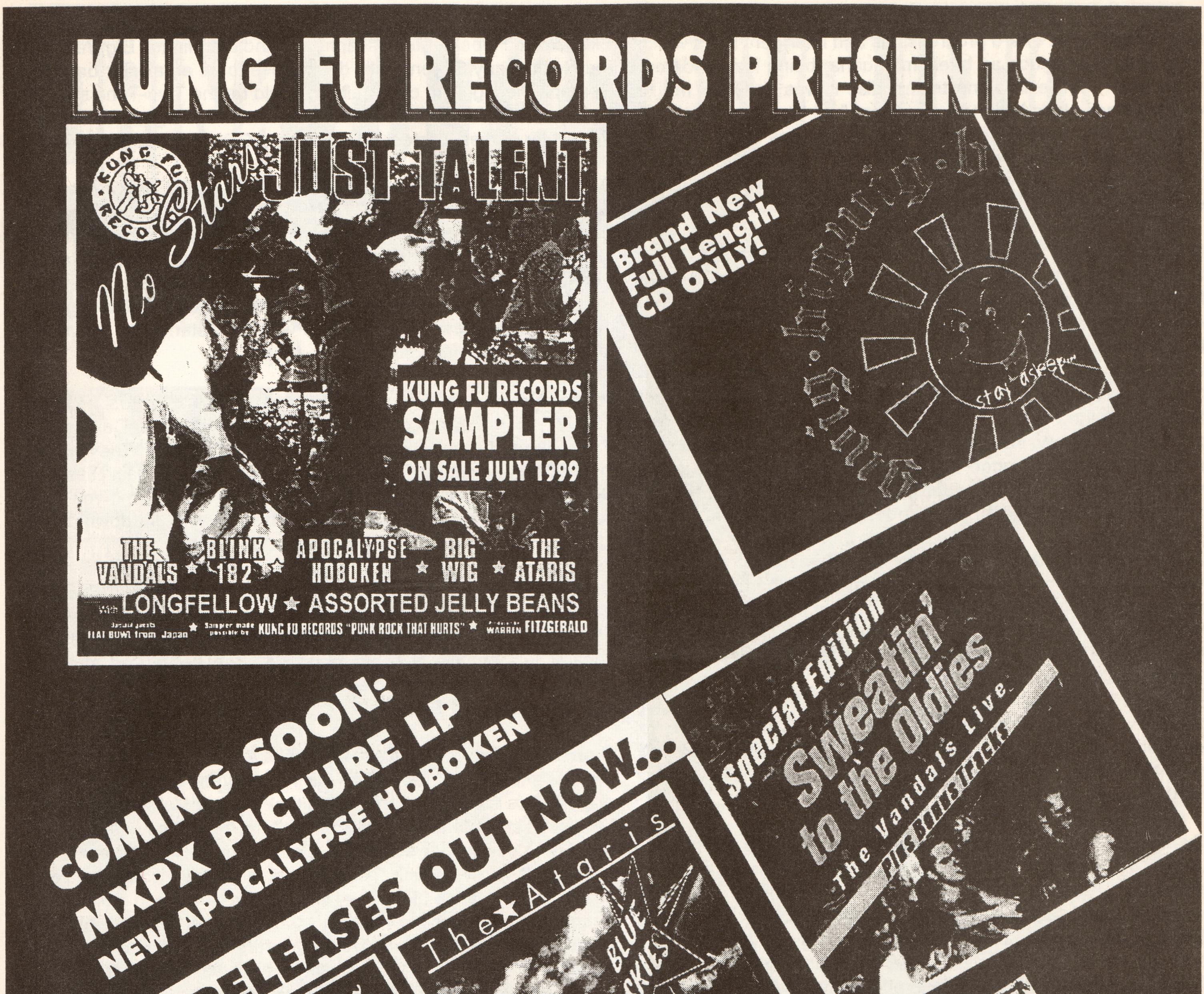
The Cotton Weary "Viva Maestro!" *(Break Even, 84 Flower Rd, Valley Stream, NY 11581).* The Cotton Weary (named after the guy accused of killing Sidney's mom in the movie *Scream*) are melodic but frequently noisy. I prefer the band rockin' out to it's softer passages, but as indie rock goes, this is pretty good. Actually, at times it's pretty. Six songs.(CD)-**Rich**

The Cowslingers "Gotta Kill My Baby" *(Drink n' Drive, POB 771101, Lakewood, OH 44107).* The kings of Country Punk are back with two more beer drinking, BBQ-eating classics. So get yer girl off the farm and take her dancing to the sounds of Cowslingers. I can't wait to see them again at the Sleazefest this summer. I think I'll start drinking now.(7")-**Spag**

Coyote Men "Two Sides of..." *(Estrus, POB 2125, Bellingham, WA 98227).* More of your masked men Garage fused out Rock n' Roll. Each tune is turned out with the power of a pile driver. The guitar riffs are something off the Sonic's songbook and hey, they just plain old rock.(CD)-**Spag**

Crematory "Act Seven" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* Crematory is a hard band to peg. They have keyboards that are more reminiscent of Goth music than Black Metal, but the vocalist is more likened to a Death Metal ala Entombed sound. He does have some clean gothic vocals as well. The guitar is closest to straight forward '80's Metal, a little lower in the mix. It gives this record a strange unnerving sound, that I have a hard time with. I don't dislike it, but even after several listens I don't know what to make of it. The production is top notch, even with the keyboards that sound like they might be off a Human League record at times. This is one of the bands that grace the *Beauty In Darkness* comp series. Here is a band that has so many different facets you must hear it for yourself.(CD)-**Myk**

Custom Made Scare "The Greatest Show On Dirt" *(Side 1, 6201 Sunset Blvd., Suite 211, Hollywood, CA 90028).* Yee haw, Custom Made Scare has a knack for writing cow-tipping



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Rockabilly Punk Rock full of catchy choruses, slithering bass lines, high octane three chord progressions and intelligent lyrics which deal with topics such as beer, marijuana, being lazy and yep, more beer. While listening to this disc it was easy for me to envision these lads leading a decadent "get high and stay high" way of life. Pompadours, tattoos, fast cars, drugs and broads all the way. Air Supply fans may weep after one listen to this, but you, the ever daring listener, will fucking enjoy this. Enuff said.(CD)-**Alex**

Dark Tranquility "Projector" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* For years Dark Tranquility have been heralded as the originators of the "Gothenburg sound," but despite those claims they have never had an album released legitimately in America. Previous to this they had two full-lengths and an EP on Osmose from France, and an album and EP on Spinefarm Records. All were released to critical acclaim. Century Media somehow persuaded Dark Tranquility to leave Osmose and do a record with them. Well, you should all rejoice 'cause this record is so fucking good that all the Goth-Metal bands in the world should probably consider giving up. As much as I preach about how good Opeth, In The Woods, and In Flames are, Dark Tranquility could be the only band that is better than the entire lot. Amazing guitar riffs with a quality of tightness that may have never existed before sit behind an unwavering gloomy voice that only has the slightest raspy tinge. It is hard to describe how good this record is, even to someone who might have heard it. It has the best of all the parts most bands aspire to. These guys set the marks, and continually prove they are the only ones who can pass them. Pure orchestrated, goth-dark, death, Gothenburg Metal for the truly open minded. An absolute must own; they are to orchestrated Metal what At The Gates were to Death Metal, and they come from the same fuckin' place. What the hell is in their water anyway?(CD)-**Myk**

Darlington "Mess You Up" *(Melted, 21-41 34th Ave. Suite 10A, Astoria, NY 11106).* This is what we need more of in the world of Punk Rock, Screeching Weasel-like chord progressions with more jokes and less whining. While most Punk albums these days barely clock in over 30 minutes, Darlington gives you 17 songs which last close to 56 minutes. Tunes for all occasions... Besides, how many other bands would take pride in covering "Time Warp" from the *Rocky Horror Picture Show*?(CD)-**The Middle Child**

David Hillyard and the Rocksteady Seven "Playtime" *(Hellcat, 2798 Sunset Blvd, Los Angeles, CA 90026).* Yeah, Disco Jay... that's right boys and girls, the sax player from the incredible Slackers, David Hillyard has released his first solo record. Which is a well-deserved thing. David has been playing sax for great Ska bands like the Donkey Show, Hepcat, and now the Slackers. This solo record is pure '60s-inspired Ska and Rocksteady with an all-star list of some of the world's best Ska players from bands like Hepcat, The Slackers, Skinnerbox, Stubborn All-Stars, and a few others. This is a great swinging Jazz/Reggae record, very authentic and traditional. Most songs are instrumental except for the two songs, where Greg Lee and Alex Desert sing. Awesome record. Congratulations.(CD)-**Spag**

David Hillyard and the Rocksteady Seven "Playtime" *(Hellcat, 2798 Sunset Blvd, Los Angeles, CA 90026).* I must admit, I was caught by surprise that a label run by Rancid's Tim Armstrong would release an album of traditional Reggae, Swing Jazz, and Blues. With members from groups and ensembles including Skinnerbox, Hepcat, Mephiskapheles, and the Mingus Big Band, the Rocksteady Seven really does prove to be an all-star band. Perhaps the highlight of the album could be the Two-Tone style cover of the Lennon/McCartney classic "Norwegian Wood." Perfect for parties, perfect for relaxation.(CD)-**The Middle Child**

De La Hoya "Has No Credibility" *(Crap, POB 305, East Chester, NY 10709).* This six song CDEP is Punk. Punk as the Dead Kennedys, and as political. The songs aren't sing-songy anthems and stuff, it just reminds me of the other songs by the Dead Kennedys. De La Hoya seem to like the political aspect of Punk Rock, which is always difficult as a band, because the band might be alienating a few would-be fans with their stance on certain topics. But I like them, so far.(CD)-**Jack**

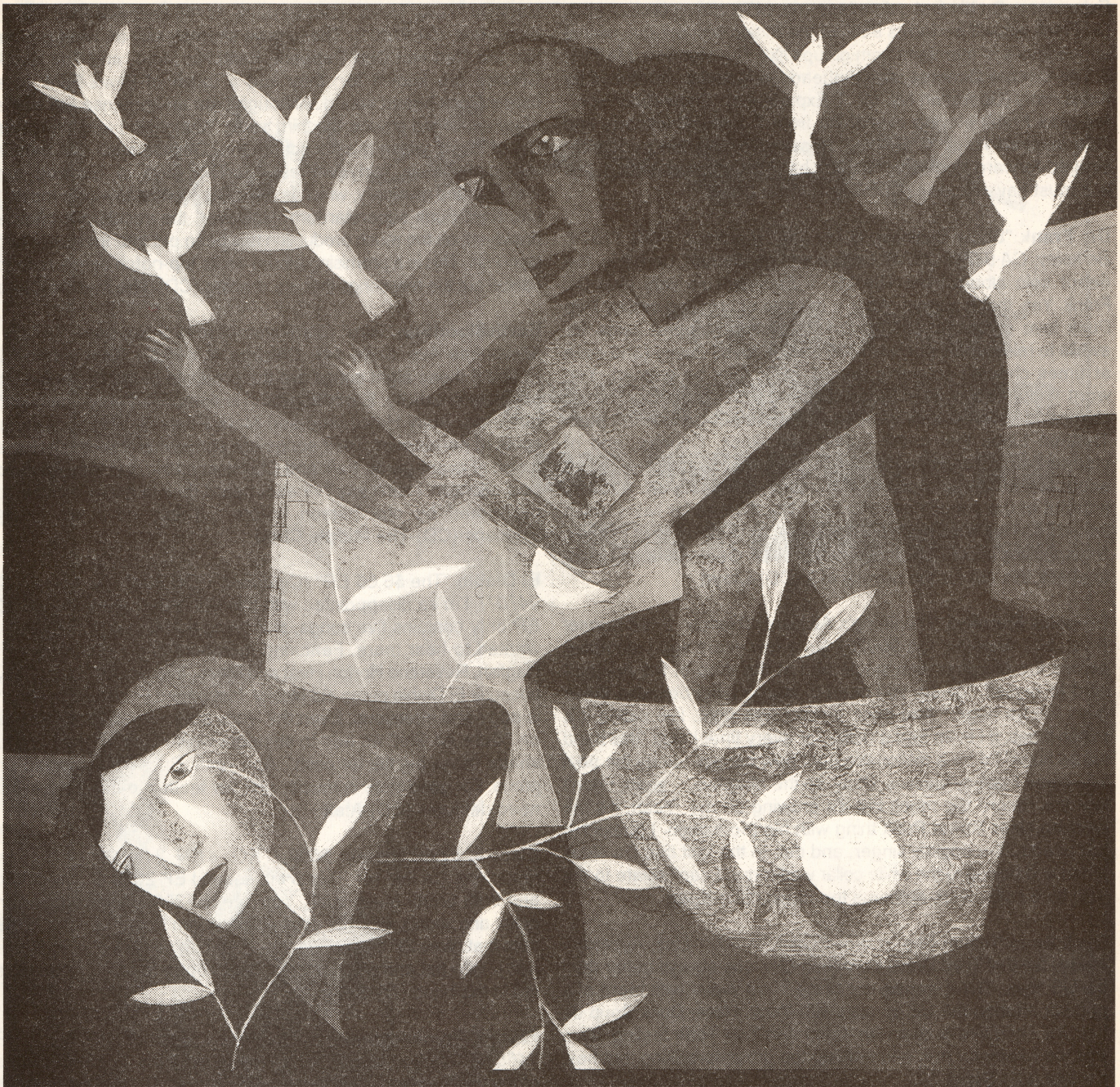
Diesel Boy "Sofa King Cool" *(Honest Don's Records, POB 192027, San Francisco, CA 94119).* Out of all these Cali Pop Punk bands I think Diesel Boy is one of the best. They are incredible songwriters, players and vocalists. Once again Diesel Boy delivers another funny and rockin' solid record. So if you're still into this Cali-style Pop Punk, buy this one and put down the other 10 titles you were thinking about.(CD)-**Spag**

Discount "Love, Billy" *(Fueled By Ramen, POB 12563, Gainesville, FL 32604).* So, this boring whiny bullshit Emo band covers five Billy Bragg songs. As far as I'm concerned, this vocalist just another rich girl who's way too depressed about nothing. Oh, this belongs in the discount bins at a record store, not my collection.(CD)-**Spag**

Dismal Euphony "All Little Devils" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* I find this record to be a little bit of an enigma. This is one of the rare times that a Black Metal band with keyboards and a female vocalist doesn't have them so high in the mix. They do have their softer parts, but the music is supposed to be nasty. It's dirty as fuck. The one problem I have is the female vocals are a little too high. They should have a girl with a bit of a deeper voice. The blast beats are phenomenal, and the male vocals are done right vile. The guitar riffs are well played and mixed, and the record is really quality. This is yet another triumph for the Nuclear Blast family and I look forward to hearing great things from these guys in the future.(CD)-**Myk**

The Donnas "Get Skin Tight" *(Lookout, POB 11374, Berkeley, CA 94712-2374).* Okay... I'll be the first to admit that I may be the first male in America to think this record rock... but I also think that no matter how much you try to dress theses girls in skintight leather, they still can't gimme a chubbie. But hey, the music's all that's important in Punk Rock, right? Anyway, this is my favorite record of the issue. The Donnas can fuckin' rock! I hear that this is the first record that they wrote all the songs themselves. Well, they did a fuckin' great job. The lyrics are smart and funny as hell. All the songs about boy and girl things have an attitude like a guy wrote them, which I find to be a great twist. Musically, this is more Rock and less Ramones, which is great. They're the Runaways of the '90s. This record just rules, bottom line! I love it.(CD)-**Spag**

Dr. Frank "Show Business Is My Life" *(Lookout!, POB 11374, Berkeley, CA 94712-2374).* Known to many as the Cole Porter of Punk Rock, Dr. Frank is considered to have invented the East Bay Pop-Punk sound as frontman/songwriter of the Mr. T



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Experience. On his first solo album (no, MTX hasn't broken up!), Dr. Frank himself performs 95% of the music with the occasional appearances of members from groups like The Hi-Fives, Me First & The Gimme Gimmes, and Pinhead Gunpowder. Produced by Kevin Army (Operation Ivy, Mr. T Experience), *Show Business...* features Frank playing everything from Country/Rockabilly and '60s inspired Rock n' Roll, to Bossanova and his trademark straight-forward Punk Pop. It can't be any more easily said, this is a must have release.(CD)-**The Middle Child**

Dr. Frank "Show Business Is My Life" *(Lookout, POB 11374, Berkeley, CA 94712-2374).* Ladies and gentlemen, here it is, the debut solo album from The Mr. T Experience's very own Dr. Frank. Yes, that is correct. After a decade of creating catchy Pop Punk love songs with MTX, Dr. Frank has stepped aside for awhile to release this playful, 1960's style, lovey dovey (and even at times cheesy) sounding record. MTX fans be warned. You wont find your typical MTX music here. This disc is Dr. Frank's chance to showcase different music styles not done in the past. Thirteen tunes that cover bubblegum Rock, Country, and of course some Pop Punk as well. Many of the songs are played acoustic, but there is plenty of electric stuff going on. About a handful of the songs have silly child like rhymes for lyrics which would be suitable for the soundtrack to Bert and Ernie's fingerpainting hour. It's all kinda funny. MTX die-hards might want to check this out for the novelty of it.(CD)-**Lloyd**

Dropkick Murphys "The Gang's All Here" *(Hellcat, 2798 Sunset Blvd, Los Angeles, CA 90026).* So a few years ago I stumbled across the Murphys' first single and at the drop of the needle I said to myself, "Spag, you need to start a label because these guys will be huge." And once again I was right. I've called it a million times. If I even had a dollar for every time I said "this band will be huge" I'd be a millionaire right now hangin' out by the pool with some Playboy bunnies. Okay, so the Murphys.... yeah, I don't like this record too much but it's growing on me. Yeah, it's the working class Street Punk thing with big production. I guess I'm just used to the original singer, and due to the fact that I'm old n' jaded and belong to the white collar workforce, I can't relate to the Irish blue collar work anthems too much.(CD)-**Spag**

Duck Soup "Planet Ska" *(DSS, POB 739, 4021 Linz, Austria).* I always felt that Third Wave European Ska was always better than the US style. The Europeans mix the Third Wave with more of a pop sound than the US version with Punk. Here, Duck Soup do that. It's Third Wave Ska with a pop and Two Tone feeling. It's a little too happy for me, and nothing too groundbreaking, but hey, it's Ska.(LP)-**Spag**

E-Town Concrete "F$ck the World" *(Resurrection AD, POB 763, Red Bank, NJ 07701).* With vocal interludes like "Yo this song goes out to all you shady bitches thinkin' we owe you somethin'--we don't owe you shit, bitch!" it's pretty clear what direction these guys are taking in their Hardcore approach: crunchy, metallic, Moshcore/Rapcore with lots of tough guy beatdown lyrics and breakdowns. Musically, these guys are quite proficient, even adding piano/acoustic guitar-laced parts to the razor sharp chugga chugga riffing on this four song EP. While the whole slowed down Metalcore style really isn't my thing, these guys sure do a much better job intertwining both the Hip Hop and Metal genres than the legions of generic, MTV-bound clones out there.(CD)-**Ramek**

Earfood "Tasty Treats" *(Omnigroove, 11166 Burbank Blvd, North Hollywood, CA 91601).* These guys shamelessly do what groups like the Red Hot Chili Peppers, Faith No More, and The Black Crowes are known for: they add a touch of Blues-Funk to a harder Rock-based sound. Although I am an immense fan of the aforementioned groups, the third track, "Munchkin Land," reminds me of Rush, which greatly scares me. Despite such, the band's musicianship is fairly impressive. The guys in Earfood are well-rounded musically, which is always essential towards moving into hard-Funk superstardom. However, the vocals are often a drawback as too much production has been put into their constant layerings. This is a promising album as its top-notch songs help to cancel out the few songs that are droning.(CD)-**The Middle Child**

EarthBloodSun "Ikiru" *(Meditation Series 2 Squared, 1573 N. Milwaukee Ave. Suite 441, Chicago, IL 60622).* It's tough to tell at first if these eight songs are the products of improvisation, or absolute creativity. EarthBloodSun is comprised of two acoustic guitarists, Andy Hawthorne and Mark Pearsall, with occasional spots of percussion. Their songs are somewhat trancing being a fusion of avant-garde Folk and Classical music, yet they will hold your attention. I can't say I've ever heard double finger-picking as performed by one person before... These guys are easily virtuosos!(CD)-**The Middle Child**

El Diablo "The $6.66 EP" *(Coldfront, POB 8345, Berkeley, CA 94707).* I'm so disappointed with this CD. Why? Well *The $6.66 EP* only contains five songs, and being that it's so damn swell I wanted to hear more. Featuring members and ex-members of Hagfish, Reverend Horton Heat and Mess, this disc thrives mainly because El Diablo pump out bluesy, fast-paced Punk-a-billy which is edgy and infectious. Even the lyrics are interesting, especially on "Sure As Shit" an ode to strippers which states "They like to shake those big tits for cash". Ahh yeah, Russ Meyer would be proud. For good taste in music, sink yer teeth into this before you need dentures.(CD)-**Alex**

Electric Frankenstein 2000 *(TKO, 4104 24th St. #103, San Francisco, CA 94114).* This is the second EF 2000 7" I've gotten and both pretty much suck. You see, EF2000 is with Steve on guitar and vocals. EF2000 does not have Jim Foster. Foster is the man that gives EF that sound that is just oh so rockin'. EF2000 is just a little flat and weaker than I like. I hope for EF's sake Jim's still in the band.(7")-**Spag**

Electric Frankenstein "How to Make a Monster" *(Victory, POB 146546, Chicago, IL 60614).* So as most of you know EF is one of my favorite bands and yes, I own every 7" 10," LP, or CD. I've even got everything categorized on mini disc. I've even downloaded their MP3 files to my hard drive. Call me sick, call me retarded, but the bottom line is EF rules until well, today. This record, well, sucks. Yep, I'll say it. I'm not happy with this record at all. The "Man's Ruin" 10" is what I want, not this "Phatty Boom Batty" bullshit. This record is getting better after a million spins, but it's still weaker than the older stuff. "Speed Girl" is a cool song. "Up From the Streets," which is on a Cold Front Records 7" is a great song, and the single track, "I'm Not Your (Nothing)" are the only other good songs on this LP. If you can look over the cool as shit Coop cover and the half naked picture of Penthouse Pet Julie Strain you'll realize this is a pretty weak LP by a pretty solid, above average band. Sorry guys, I still love you and yes, I did buy this on CD and LP not to mention the promo CD with the extra

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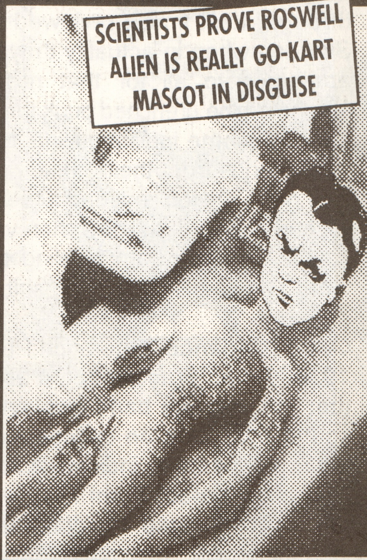
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movie cuts. Call me a record-collecting geek.(LP)**-Spag**

Electric Wizard "Come My Fanatics..." *(TMC, 106 W. 32nd St. 3rd Fl, New York, NY 10001).* An amazing compilation release by one of the best stoner bands in existence. The Music Cartel in conjunction with Rise Above Records in England has put together a bunch of European released songs for the US market and this is just crushing. Slow as all hell, dirty and just utterly amazing. There isn't a thing that Electric Wizard has done that isn't good. They also have a great record on Bad Acid and a split CD on Man's Ruin. A must own for all you Stoner/Doom/Sabbath fans. Smoke a fat one and just sit back for the ride of your life.(CD)**-Myk**

Enthroned "Regie Sathanas: A Tribute To Cernunnos" *(Blackend/Death, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* This is the domestic release of an import that has been available for like a year already. Seven tracks, but it is still like an EP as there is an intro and outro. What this is about is former member Cernunnos. He killed himself in 1997 and most of these tracks are tracks he wrote prior to being in Enthroned. It also features a couple of new tracks. Since it is a budget price piece you can't go wrong. Enthroned is a very talented Black Metal band and they wear corpse paint! The recording is good and the music is blistering, with razor sharp vocals. I recommend all three of Enthroned's record. The new album is out already in Europe, but you can get it as an import. By far this is the best band on Blackend at the moment.(CD)**-Myk**

Fanmail "Here Comes Fanmail EP" *(Tooth & Nail, POB 12698, Seattle, WA 98111).* This EP has four songs on it, very catchy stuff that could be easily played on your most hated local "alternative" station. They do a really good cover of The Police's "Every Breath You Take," which is no easy task, especially for a Pop Punk band. Fanmail pulls it off, as well as keeping me interested in their assumed forthcoming full-length. They kinda sound like a mix of Face to Face, MXPX, Weezer, and Chixdiggit. Check it out.(CD)**-Dr. Deathray**

The Five Deadly Venoms "Shapeshift" *(Thick, 409 N. Wolcott Ave., Chicago, IL 60622).* The Five Deadly Venoms sound contains traces of Dayinthelife and Season To Risk in the mix. These chaps specialize in abrasive, Post-Hardcore style material which excels thanks to a ton of hooks, masterful guitar tweaking and screechy yet dominating vox which possess plenty of rage and gusto. All 12 tracks satisfy to the max. Fragile ears may frown upon this effort yet those of you who may find *Shapeshift* too aggressive are probably the same types who think burning hemorrhoids are the end of the world. You, the crybabies, shall avoid this but those of you who are brave listeners should snatch this up. Sorry, this CD does not come with a free tube of Preparation H !(CD)**-Alex**

The Freestylers "We Rock Hard" *(Mammoth, The Broad Street Building, 101 B St., Carrboro, NC 27510).* Though they're considered to be part of the "electronica" genre, The Freestylers show to be based more on Reggae. Their sound isn't as hard as groups like the Lo-Fidelity All-Stars and the Prodigy, but rather more danceable. Regardless, songs like "Here We Go" are irresistible. Lots and lots of samples for your personal enjoyment.(CD)**-The Middle Child**

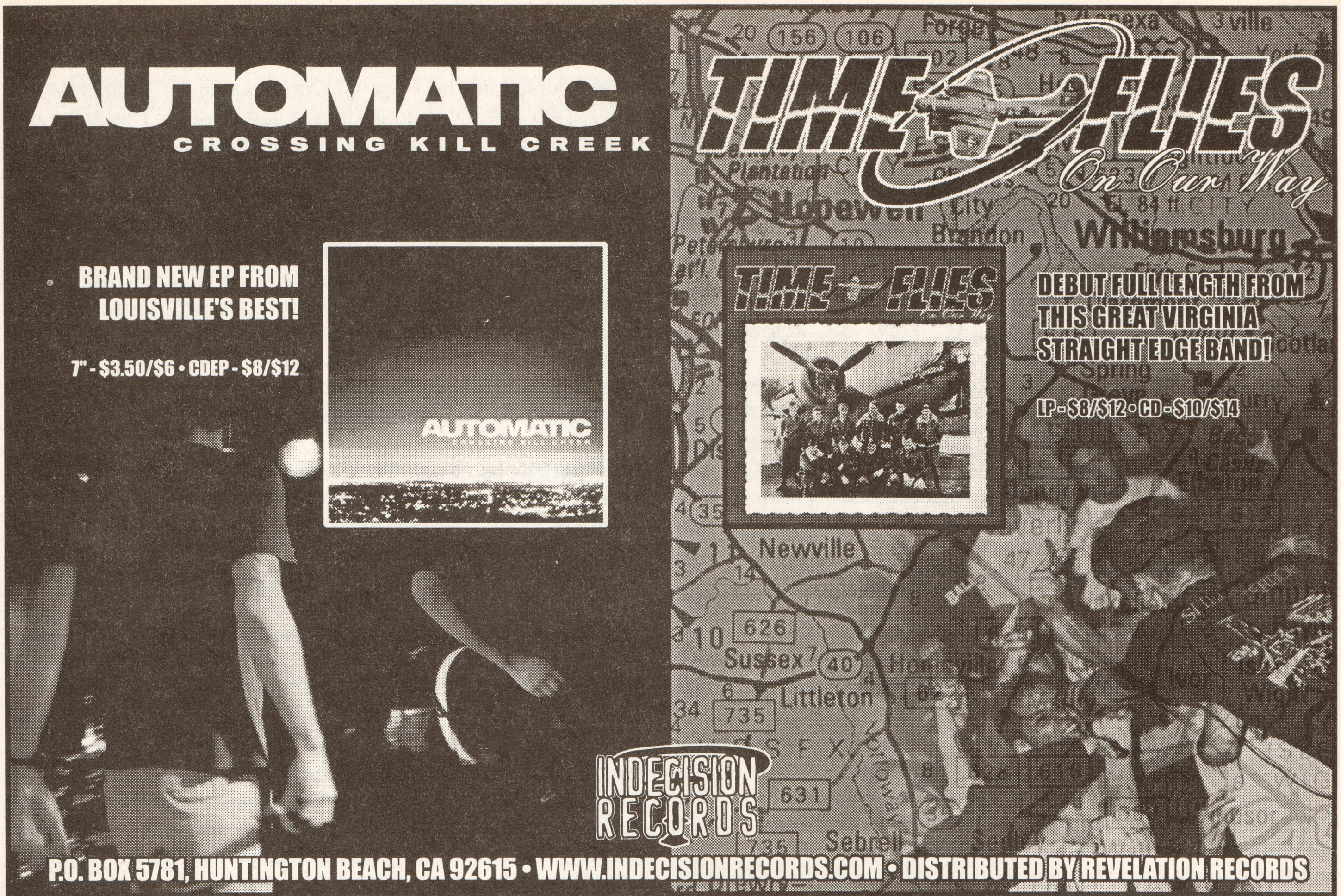
Freetown "Painless" *(Beatville, POB 42462 Washington, DC 20015).* Amazing traditional Ska/Reggae that brings to mind the likeness of Bob Marley, Sublime, The Pietasters, and The Pilfers. Actually, once in a while the lead singer sounds a lot like Vinny Nobile (trombone/backing vocals) of The Pilfers. All the words are easy to make out and understand. Lots of horns, keyboards, and just really good, relaxing, mellow rocksteady stuff. Definitely check this out 'cause I said so. Just for your information, these guys are from London, England and have performed and toured with Laurel Aitken, and feature Rico Rodriguez on trombone.(CD)**-Dr. Deathray**

Fuzzy "Hurray For Everything" *(Catapult, POB 390328, Cambridge, MA 02139).* Fuzzy have a very pop-friendly feel to their music. On this release the songs are mainly very low tuned guitar sounding with the occasional kick thrown in. The female vocals sound a lot like the lead singer of The Muffs and Belinda Carlisle, which is ironic because Fuzzy's sound reminded me a lot of the Go Go's. There are about three or four songs here that are boring pop love ballads, but for the most part the disc is catchy throughout.(CD)**-Lloyd**

FYP "Incomplete Crap Vol. 2" *(Recess, POB 1112, Torrance, CA 90505).* Don't get me wrong. I like this band, but not to the point that I can listen to all 60 minutes of this album in one sitting. This collection contains a plethora of early FYP recordings. Some of them are out of print and some of them are not. What I gather is that these guys have enough shit to fill up at least five more incomplete crap volumes. The collection also features a bunch of comp tracks, tunes from split 7"s and even a Dwarves cover song. Speaking of The Dwarves, the one and only Blag Dahlia himself wrote the liner notes for this release. About a handful of the songs here are so badly recorded that even the so-called crystal clear recording ability of a compact disc doesn't do any justice for them. Overall, FYP are a fun Punk Rock band, and that is clearly displayed all over this collection.(CD)**-Lloyd**

Gluecifer “Head To Head Boredom” *(Devil Doll, POB 30727, Long Beach, CA 90853).* Ah, more Scandinavian Sludge to slosh through. Last time I reviewed Gluecifer I said they were from Sweden when in actuality they hail from neighboring Norway -- apologies to all for that misinformation. This one features amphetamine drenched punk throb that’s okay for awhile until the songs become indistinguishable from one another. Then again, these songs from their earlier releases show the groundwork for their more recognized roadburner on Man’s Ruin so if loud ‘n’ fast is your kind of goat roast then you might wanna try it on for size, ‘cause Gluecifer’s upstanding outstanding motto is “Hard Rock Gets You Laid”. No fucking shit, fishface...(CD)**-Joe**

Good Riddance "Operation Phoenix" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690).* While it would seem that the average band displays a tendency to tone down their sound over time on successive releases, the Good Riddance legacy appears to indicate a definite departure from this norm. Last year's *Ballads From The Revolution* encompassed a winning mix of full-fledged Hardcore and melodic Punk, played with incredible skill, delivering a varied spectrum of sound, from high-energy shout-along anthems, to catchy West Coast flavored pop-tinged numbers. The direction this band's sound has taken since then focuses strongly around their noisier proclivities, as their newest Fat Wreck offering, *Operation Phoenix* is an



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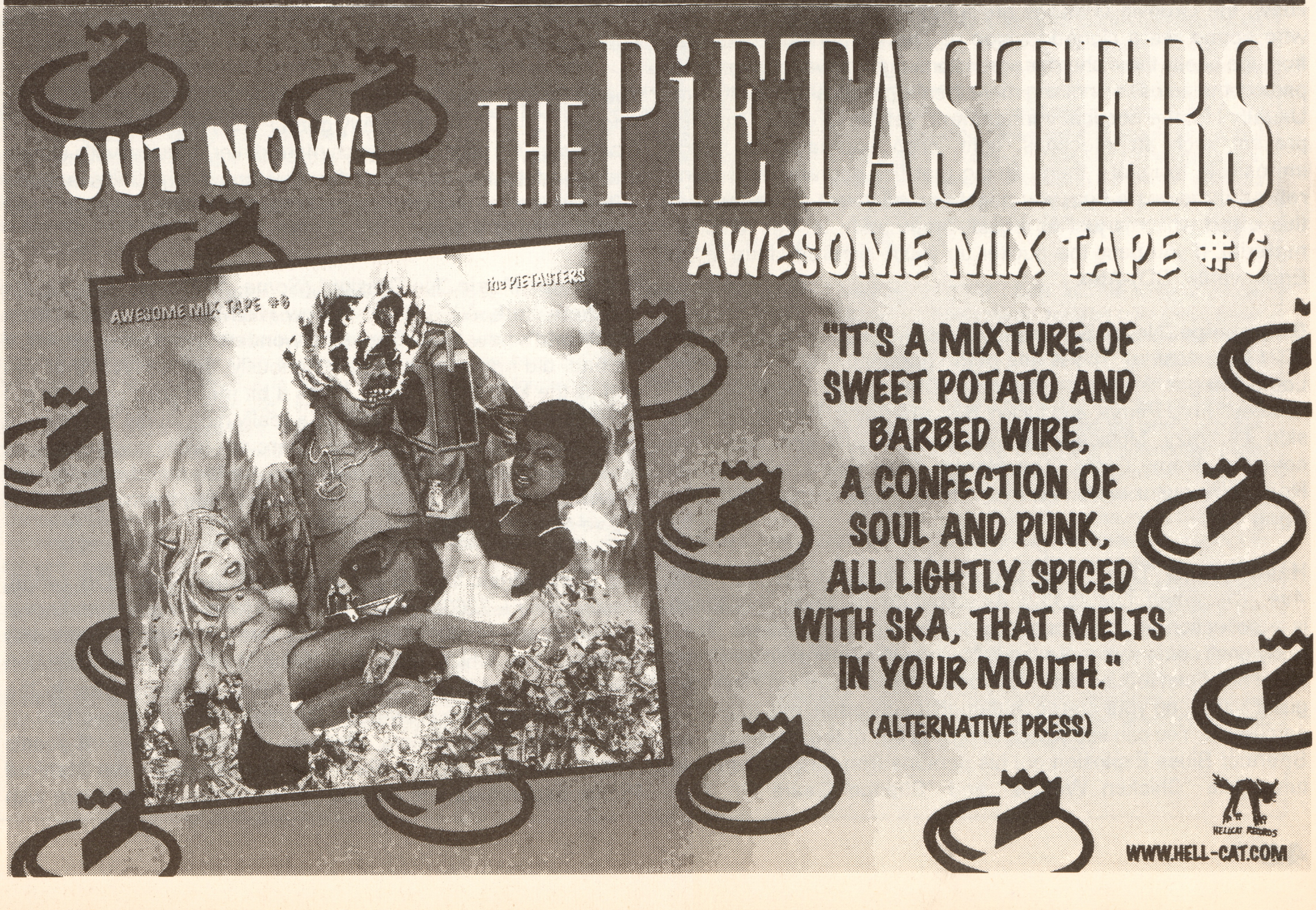

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unwavering 17 song Hardcore Punk offensive that surges through the 39 minutes and 31 seconds of its existence with consistent aggressiveness. The electrifying layered guitar work, and machine gun percussion, combined with vocalist Russ R.'s patented forceful battle cry remain stagnant aspects of this band's style, but gone are the hook-filled, laid back numbers strewn throughout past releases. Good Riddance have taken their game to an angrier, more straightforward level with the release of this album, sacrificing past musical diversity for pure Hardcore impact. Hard edged and enjoyable from beginning to end.(CD)**-Ramek**

Good Friend "Best Friend" *(Hi-Test, POB 43, Totowa, NJ 07511).* These guys look like Led Zeppelin, but thankfully they're not another band from New Jersey trying to sound like Led Zeppelin. Rather their sound proves to be exactly how they've described it, "Credence meets Dave Matthews on ginseng tea." In other words, it's part roots while maintaining its full Rock n' Roll stylings at all times whether playing instrumentals or not. A nice cover of Van Morrison's "Gloria" and a swell Flea-like trumpet solo by Broadway Dave on "Get Too Good" help to make the album stand out in pride.(CD)**-The Middle Child**

Groovie Ghoulies "Fun In the Dark" *(Lookout, POB 11374, Berkeley, CA 94712).* This is another fun Ghoulies record. More Ramones-style Punk with a touch of Rock 'n Roll and a whole lot of ghoulish lyrics. It's like the Ramones meets *Nightmare Before Christmas*. It has B-Face on bass, which I believe is a first time thing. Good and fun.(CD)**-Spag**

Groovie Ghoulies "Fun In The Dark" *(Lookout, POB 11374, Berkeley, CA 94712-2374).* Fun, catchy and amazing; these three words perfectly describe this release. Well in case you didn't know, the Groovie Ghoulies are a heavy yet poppy Punk outfit who sound like a cloned version of The Ramones. Everything from the hooky three chord progressions right down to the chorus parts come across as nothing more then a practical tribute to 'em. Usually I loathe copycat infringement, yet the Groovie Ghoulies present such an infectious, tight, crisp approach it's nearly impossible to ignore them. Being that the godfathers of Punk retired three years ago, you might as well invest your money in this effort which is just as equally impressive as the "original" material. If you pass this sucker up you're as brain dead as an Eggo waffle.(CD)**-Alex**

Guttersnipe "Never Surrender Never Give In" *(DSS, POB 734, 4021 Linz, Austria).* This is one of the greatest 7" covers in ages. Look, you got "3 Skins In Oxblood," DM's "Tight Cuffed Jeans," "Braces," Fred Perrys, and fuckin' Ben Shermins. Holy shit. It's so skin it's crazy. Musically it's awesome Oi, and also they do a cover of Jimmy Cliff's "The Harder They Come" with a little Rockabilly guitar work. An awesome 7" again from DSS.(7")-**Spag**

Hasil Adkins "Drinkin' My Life Away" *(Shake It, 4136 Florida Ave., Cincinnati, OH 25332).* As stated on the cover, this album is a collection of "folk songs, spirituals, and field hollers". They really don't come with more credibility than West Virginia's Adkins, as he has been around since the '50s. It's just good old Hasil and guitar lighting up your stereo, although he is sometimes joined by percussion. You can see where Jon Spencer of the infamous Jon Spencer Blues Explosion got his persona from after listening to tunes like "Chicken Wobble" and "Change Gears On That Thing"...(CD)**-The Middle Child**

Haste "Pursuit In The Face Of Consequence" *(Century Media, 1453-A 14th St #324, Santa Monica, CA 90404).* This is the next in the line of Hardcore signings that Century Media has come up with. The music is a more metallic style ala Turmoil, and the vocals are the high pitched rantings of the early Indecision recordings. They do have a second vocalist with deeper vocals that are very similar to Jamie of Hatebreed, and the two guys have a NRSV type vocal relationship. It works really well and the music is very powerful. The guitar sound doesn't have that totally tuned down muddy crunch that ruins so many Hardcore bands today. It is a little crunchier than *Just Look Around* Sick Of It All. For a debut record, this record rips shit up, and should make a real mark on the Hardcore world really soon.(CD)**-Myk**

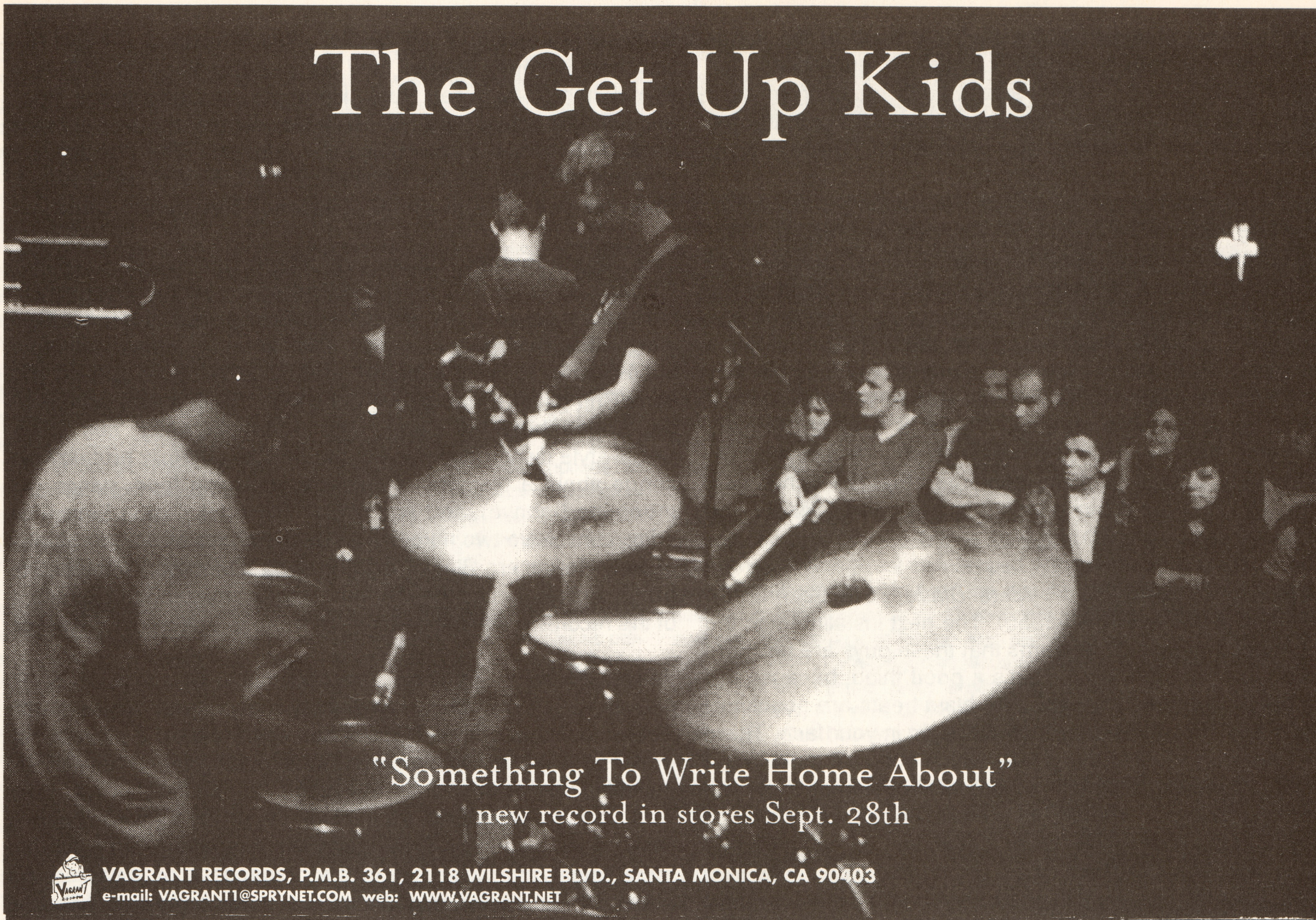
The Heartdrops "East Side Drive" *(Melted, 21-41 34th Ave., Suite 10A, Astoria, NY 11106).* All right. Some good old New York-style Rock n' Roll. The Heartdrops have somewhat of a cleaner Devil Dogs-type band. Mix a little Heartbreakers and Deadboys with some pop and you just shit out the Heartdrops. I'm sure after a fine night of drinking at The Continental's happy hour a set by these guys would be the conclusion to a perfect night.(CD)**-Spag**

The Heartdrops "East Side Drive" *(Melted, 21-41 34th Ave., Suite 10A, Astoria, NY 11106).* This is slaughtering! The Heartdrops deliver the goods in high fashion, cranking out blistering Rock n' Roll Punk which will inspire you to dance around your stereo naked as you hoist up a 40oz bottle of Crazy Horse in the air! All songs will put you in a stranglehold thanks to a mega dose of buzzsaw guitars, anthemic choruses and a rhythm section that simply kicks ass. Fans of Social Distortion should check this out.(CD)**-Alex**

The Hellboys "Bloodshot Eyes" *(Hellcat, 2798 Sunset Blvd, Los Angeles, CA 90026).* It's pretty good Punk Rock with a very cool Clash sounding vocal, only much more dirtier. Musically it's simple and good to tap your foot to. You know what? It's actually different, so I'm actually having a hard time explaining it. I just know I like it.(7")**-Spag**

Hot Water Music "No Division" *(Some, 122 West 29th St. 4th FL, New York, NY 10001).* A new HWM disc on Walter from Quicksand's new label. The mind wonders: will it be great, will it be bad, did I go shopping yet? Seriously, this is HWM that you and all the kids love. To me, it has a bit more hard sound to it. I guess the recording was done in a really nice studio to bring out those sounds never heard before. There are really good songs on here. "Our Own Way," and "Rooftops," are the stand-outs for me, but it's a pretty solid record. I can't wait to see them again when I have enough money.(CD)**-Jack**

Hot Water Music "Live At The Hardback" *(No Idea, POB 14636, Gainesville, FL 32601).* This is not bad. These troubadours known as Hot Water Music have released a rather lively 12 track disc recorded live which finds this group performing an attention grabbing set of ballsy Indie Rock, which obviously (due to the audible roaring of the crowd) got this club successfully worked up in a frenzy. Noisy guitars, abrasive melodies and gruff vocals dominate much of this CD. Fans of groups like early era Stanford Prison Experiment and Mineral will enjoy this. My problem with



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this band's music stems from the fact that most of the songs sound similar yet they're catchy enough to appreciate; the equivalent of one song that's intense though featuring multiple variations. Though nothing to rave about, this CD gets the job done in a rather raw, underdog type approach.(CD)**-Alex**

Hypocrisy *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* After claiming that *The Final Chapter* was their last record, Peter Tagartgen and company released a live CD with a couple of bonus tracks and now a completely new record. This could be the best record in years by Hypocrisy, if not **the** best. There seems to be something back that was missing with the last album. Maybe that's why they did this -- they found whatever it was they felt they had lost over the years. There is a vengeance in the music that gives it a much needed urgency. There is also an ambient darkness underlying the music from the rich sounding keyboards. There are blast beats abound and a tightness that few bands ever achieve. This is a crowning moment in this band's history and should be shared by all.(CD)**-Myk**

Immolation "Failures For Gods" *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* The next installment in the long career of Immolation. It seems that these guys are far more pissed off than in years past. That's a good thing, because this record blows away the last one. The blast beats are absolutely punishing and the vocals are rough and right in your face. There is also a harmonic feel to the guitars which makes it much more powerful and present. The last album was somewhat tinny, and this is much more solid. The drums are also not as condensed as they were in the past, giving them a real feel, as opposed to a drum machine. This could be the best record Immolation has ever done; it's by far my favorite. If the band being angry is the solution to making a great album, then somebody go kick 'em in the nuts before they play. That should make for a monstrous appearance.(CD)**-Myk**

In Aeternum "Forever Blasphemy" *(Necropolis, POB 14815, Fremont, CA 94539).* This has got to be one of the predominant acts doing the Blackend-Thrash sound. There are abundant influences of the great German '80's Thrash era like Coroner, Sodom and most distinctly, Destruction. The vocals are most reminiscent of Coroner, but mixed much higher than the latter ever did. The guitar is pure Destruction, and the drums remind me of Celtic Frost meets Motorhead. This has all the parts; they're placed well, and they are put together superbly. Place these next to, not in the shadow of, Aura Noir and Bewitched. This is top notch.(CD)**-Myk**

International Noise Conspiracy "The First Conspiracy" *(G-7 Welcoming Committee, POB 3-905 Corydon Ave., Winnipeg, MB R3M 3S3 Canada).* Surf/spy guitar pluckin', organ happy Punk n'Roll. The very real messages of societal dissatisfaction here come wrapped in a lo-fi campy, jumpy sing-along '60s style trashrock clang. Here bluesy vocals, Chuck Berry riffs, and synthesizer noise ensure a lively user-friendly forum to voice hazy messages of rebellion and defiance. The subtle channeling of Punk Rock fury into fuzzy simplistic nostalgic Garage Rock on songs such as "The First Conspiracy," "A New Language," "Do U Know My Name?," "The Sin Crusade," "Young Pretenders Army," and "Black Mask..." makes this release an original winner.(CD)**-Ramek**

Ishmael *(Bancrofts, POB 193247, San Francisco, CA 94119).* Call them Ishmael, after all they are a cool local group... They're somewhere in-between Punk, Hardcore, and aggressive Rock and roll. The actual music is incredible, but the mix is what holds back the songs from their full potential. The vocals are unfortunately soft, so the lyrics remain greatly a mystery to me. Short but sweet. Three songs.(Cassette)**-The Middle Child**

The Jackie Papers "I'm In Love" *(Panic Button, POB 148010, Chicago, Il 60614-8010).* There's something intrinsically funny to me about writing a sappy snotpunk love song about a girl in a Crip gang with such cheesy verses as "Girl I know you don't know me/ but I wanna be your homey," and "Crip girl, Crip girl on my mind/Crip girl throw your love gang sign." With a winning mix of pop-edged buzzsaw noise, and a distinct early '80s loose SoCal-style discordance, these four misfits tunefully brutalize six songs about a plethora of subjects, including food, gangs (as mentioned above), and Antarctica. The track "I'm In Love," an edgy, convulsive two minute noisefest, heralds strong memories of early Rollins era Black Flag (the song "Damaged 1" comes to mind), and reinforces the random, chaotic, mind-numbing nature of this recording. Another winner from Panic Button.(CD)**-Ramek**

James Murphy "Feeding The Machine" *(Shrapnel, POB P, Novato, CA 94948).* Many people may know him for his work with Testament, but James Murphy has easily paved a path on his own. *Feeding The Machine* features a rotating lineup of vocalists including Artension's John West, Geezer's Clark Brown, and Testament's Chuck Billy. As a result, the group's sound changes from song to song as they sound like everyone from Faith No More and Ozzy Osbourne to the better days of Metallica. To quote Jeff Daniels in one of his more top-notch movies, "I like it a lot..."(CD)**-The Middle Child**

John Cougar Concentration Camp "Hot Shit" *(BYO, POB 67A64, Los Angeles, CA 90067).* Back in action, John Cougar Concentration Camp's latest is a 12 track orgy which will melt anyone's eardrums with it's scorching circa '77 Punk Rock charm. The focus here is on raw, three chord progressions, decadent solos and *South Park* flavored song titles like "Cold Piss," "Reese's Feces," and "Half Ass Jedi". As you can tell, this band has a sense of humor and god bless'em, at least they're not singing about eating veggie burgers and saving the whales. Rumor has it this is George W. Bush's favorite release of '99 thus far!(CD)**-Alex**

Johnny Longtorso "Tonight Only" *(No address. Email: longtorso@aol.com).* A band from the Harrisburg, PA area, Johnny Longtorso play Rockabilly. When listening to this disc, it reminds me of Robert Gordon, Carl Perkins, and those Rockabilly artists of old. I guess the band is trying to bring back that "old rockin' feelin'." For a first time release, this isn't too bad. I can't wait to hear the newer stuff.(CD)**-Jack**

Joseph Arthur "Vacancy" *(Undercover/Real World, 212/599-2744).* He's been hailed by many as an artist to look out for in the future, including the guy who signed him as the only American performer on his label, Peter Gabriel... This might just be his calling! Joseph Arthur is part-Dylan yet part-Kurt Cobain as his songs focus greatly around his dramatic lyrics as they are featured over varied instrumental backings. Sometimes his arrangements might be as simple as a guitar or two, while at

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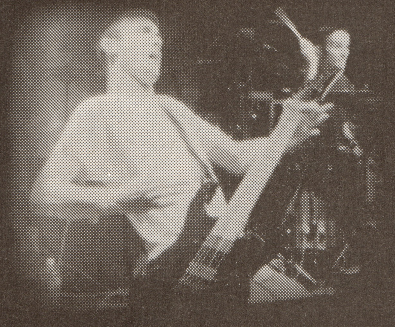

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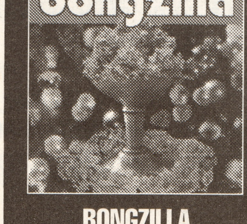

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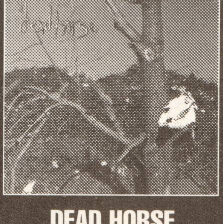

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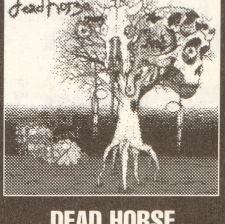

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other times electronica-like settings with layered vocals become commonplace. Another fine production effort by T-Bone Burnett...(CD)**-The Middle Child**

Julian Coryell "Bitter to Sweet" *(Mojo JV, 1453 14th St. POB 284, Santa Monica, CA 90404).* This is one of those solo artist guys who kind of reminds me of the singer of Sunny Day Real Estate at times. He has help from random musicians on woodwind and brass, while he plays guitar, keyboards, and percussion. Fans of the Ben Folds Five would be into this too....it has that annoying piano thing going here n' there. Otherwise, it makes a good listen early in the morning I guess.(CD)**-Dr. Deathray**

Korea Girl *(Asian Man, POB 3555, Monte Sereno, CA 95030).* This is a 19 song CD that includes five bonus demo tracks. Korea Girl sounds like a mix of a few of my favorite bands. They go back and forth with the guy and girl singing thing. The first song reminds of the Velvet Underground a lot. Other songs such as, "Under the Sun," remind me of Seam and Sonic Youth. Anyone into the aforementioned bands would love Korea Girl. I wish Asian Man would send me the real booklets so I can have the lyrics. Mike?(CD)**-Dr. Deathray**

The Kill Van Kull "Human Bomb" *(Eyeball, POB 1053, New York, NY 10009).* If Drive Like Jehu were from New York City, this what they would sound like. This is for people who miss Drive Like Jehu's fury of chaos wall-of-sound. The Kill Van Kull have that same thing going, but it has that NYC thing going. Definitely not for the faint at heart. Hard music for hard people.(CD)**-Jack**

Kula Shaker "Peasants, Pigs and Astronauts" *(Sony Music, yep they're in the yellow pages).* England's Kula Shaker is a rather trippy and experimental band who mesh exotic Middle Eastern music with '60's Acid Rock. More melodic then noisy, this release deserves two thumbs up for it's strong retro sound where literally you think this was released 30 years ago. If the Syd Barret era Pink Floyd crossed paths with a Folk music fest in Kashmir, the end result would be Kula Shaker. Break out the rolling papers and crank the volume up when you listen to this.(CD)**-Alex**

L7 "Slap Happy" *(Bong Load, like...uh... where's the address, dude?).* The ruling chicks of Gr*nge Rock are back and yep, we're living in the post Kurt Cobain days... can these ladies still rock like it's '92? You bet! L7's sound hasn't really changed one bit, there's still plenty of crunchy powerchords to be found, angry riot grrrrl type vocals and enough hooks to catch a Mako. I'm upset that this promo tape did not include any nude photos of these ladies *[I removed the rest of this sentence because it was stupid, sexist, and not even funny.**-Rich**]*(CD)**-Alex**

Lickity Split *(Torque, no address...).* Lickity Split is very much a shout-along Punk band, perfect for any live environment. However, they do have a few songs of a Ska or Reggae feel. One thing that keep them apart from most of these bands is that they incorporate keyboards into several of the tracks. Well, that, and they have Bad Religion's Brian Baker co-producing and playing quite a few guest spots. Diggable.(CD)**-The Middle Child**

Limp "Fine Girl" *(Fueled By Ramen, POB 12563, Gainesville, FL 32604).* A five song EP by another average Pop Punk band. I think they're on Honest Dan's, and most of all I think they suck, but hey, that's me.(CD)**-Spag**

Lively Ones "Heads Up the Best of the... Vol. 2" *(Del-Fi Inc., POB 69188, Los Angeles, CA 90069).* Twenty three classic Surf numbers by one legendary Surf outfit. Most songs are covers and 90% are songs you know and love: "Pipeline," "Tequila," "Wipeout," "Surfin' Safari," and "Sleepwalk." So grab your board, head to the shore, and pop this baby in the radio for your next beach party.(CD)**-Spag**

Loose Lips "Two Time Loser" *(TKO, 4104 24th St. #103, San Francisco, CA 94114).* Holy shit! Not what you expect from TKO. This, right off the bat, reminded me of The Infections but cleaner. Then I look and realize that it is indeed Shane White and his pussy little ass who sings. Okay, so yeah, this rocks like The Devil Dogs or Cheap Trick or The Dolls, Deadboys... you know, anything hot pink. I'm surprised it's not on Rip Off, but then again it's not as sloppy or dirty as Rip Off stuff tends to be. Great. Looking forward to a full-length.(7")**-Spag**

Los Perros "Bored to Death" *(Munster, POB 18107, 28080 Madrid, Spain).* Wow, fuck yeah this rocks. It's loud noisy fast and Punk n' Roll. It's somewhat like The Candy Snatchers meets The Pleasure Fuckers. I usually don't say this, but this is one I will spin repeatedly. Find this, buy it, play it and turn it up fuckin' loud.(7")**-Spag**

The Lost Beat Heroes "Some of the Summer Sessions" *(Lo-Fi Terror, no address given...).* This album was recorded on a four track!?! I'd like to know what kind of equipment they use. Sounds more than fine to me... These guys are a straight-up Rock band going every route possible from roots-Rock in a Sebadoh-like lo-fi molding, to organ-based psychedelics. Their songs are down-to-earth, not intending to be something they're not. Each song holds a different overall sound from the last, as all tracks can be told apart from one another with ease. These guys help to give New York City a good name, as this is going to be a frequent listen for me.(CD)**-The Middle Child**

Lungbrush "Old School New School" *(Pavement, POB 50550, Phoenix, AZ 85076...YOU STILL OWE US $110).* This is one of those bands that gets a big local following and a label snaps them up in hopes of breaking them big. Well, this isn't the band to do it for Pavement. One of the big points on the bio for this band is that they opened for Slayer. Big deal, so have a lot of bands. That's not grounds for a good record by any stretch of the imagination. This is nothing but an overly distorted jock band. This is one of those bands that attracts all the testosterone pumped gym idiots out so they can prove what kind of a man they are. Ugh! Me Metal! The same fucking idiots that taunted people like me with chants of "Kill your mother, kill your father music" in high school. This stuff has as much to do with good music as frequently as politicians listen to their constituents. This is a complete waste of time.(CD)**-Myk**

The Madcaps "Cheers, Hello!" *(DSS, POB 734, 4021 Linz, Austria).* Ah, this is okay. It's a little slow for me but it's got that European '77 sound. It also includes a cover of "Teenage Kicks."(7")**-Spag**

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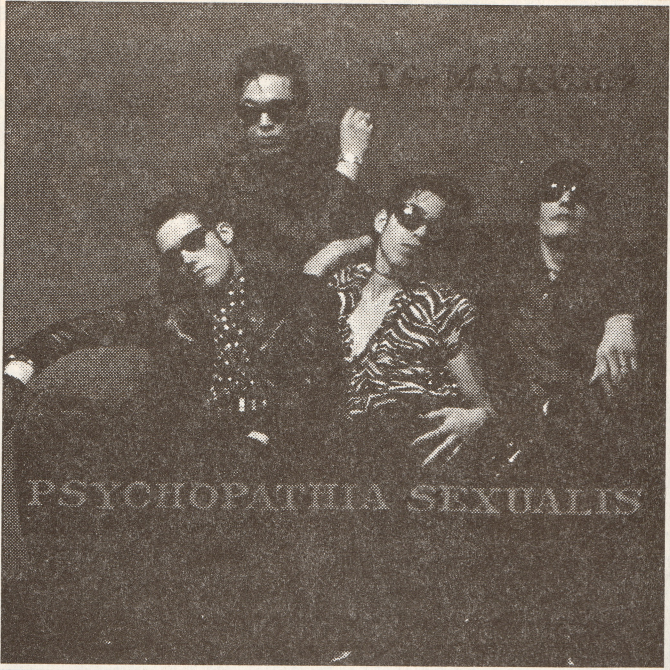

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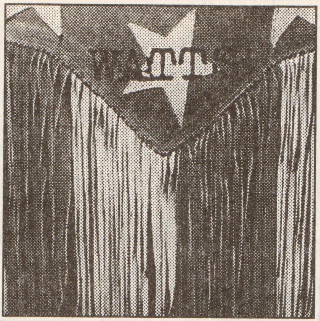

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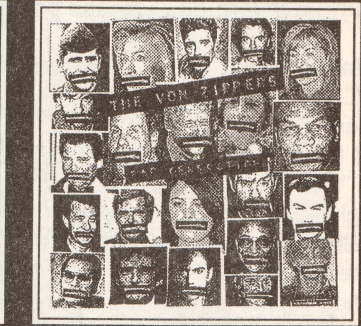

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And Go, POB 25520, Chicago, IL 60647). It is always a musical treat to listen to a Man Or Astro-Man? album. The kings of Surf Punk have returned with a new disc full of their special, unique and catchy style of music that unmistakingly puts them in a class of their own. This time around the band get a bit more experimental and add more technical points to their sound. As usual, there are songs with vocals, but the instrumental concept takes charge here. Perfectly structured and loaded with B-movie sound bytes, these tunes easily continue in the classic Man Or Astro-Man? tradition, but at the same time begin a new chapter in their Surf insanity. This disc holds up throughout, and pretty much covers all of the band's finer points. Man Or Astro-Man? are clearly the band that sets the standards for all Surf bands that may have formed within the past couple of years.(CD)-**Lloyd**

Man Without Plan "Shop Talk" *(A Punk Kid Walks Into A Bar, POB 254, Rye, NY 10580).* Reasons why you buy this disc: 1). Barclay is the editor of *A Punk Kid Walks Into A Bar* fanzine, one of the best zines out there. 2) The music is everything you need in "the new sound" of music. In fact, as of now, they are the first. I give the band Man Without Plan the title of the first band to be called "The New Sound," so when kids ask what M w/o P sound like, say "The New Sound." 3). The lyrics are awesome and I can understand them while they are being sung. 4) The band's photo has them in a parking lot wearing hooded sweatshirts. Obviously Emo. 5). They have a couple of guitar solos, something that's missing in music Hence, "The New Sound." 6). They have the best title for a song: "4000 and Climbing / Protection From Evil (10' Radius)." Obviously, anything that has a reference to *Dungeons and Dragons* MUST BE AWESOME! Six reasons to buy this CD. What are you waiting for?(CD)-**Jack**

Man Without Plan "Shop Talk" *(Creep, 252 E. Market St. Suite 220, West Chester, PA 19381).* Man Without Plan are a trio from Port Chester, New York, composed of ex-members of Uppercut and Mind's Eye. Their music is played in the form of power Pop Punk. This new CD contains 10 songs clocking in at a little over 20 minutes long. Musically, these guys play pretty solid tunes that often remind me of a not nearly as good Down By Law. Vocally, the band's lead singer more than half the time sounds like he is singing with a mouth full of marbles. Also, the disc's second track starts off with a cool sound byte from the film *True Romance*.(CD)-**Lloyd**

Mayor McCA "Welcome To McCALand" *(Sonic Unyon, POB 57347, Jackson Station Hamilton, ON, 18P 4X2, Canada).* Could this possibly be the funniest album I've heard this year? Likely... *Welcome to McCALand* is a split album, though all masterminded by McCA (aka Christian Anderson Smith). In other words, it's half "love" and "envy" songs, while the remainder of it is a short musical tragedy about the life and times of a barfly. With songs like "I'm So Poor, Buy My CD" and "A Love Song For Queen Victoria," can you really go wrong with buying this? Survey says... No!(CD)-**The Middle Child**

The McRackins "Comic Books and Bubble Gum" *(Cold Front, POB 8345, Berkeley, CA 94707).* Ah, shit.... The eggs are back with 15 more blasts of pure bubble gum Pop Punk. The best song is "Akebono" about the Sumo wrestler. It's got a really catchy chorus. Another McRackin gem.(CD)-**Spag**

Mercyful Fate "9" *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* The new offering from the Godfathers of Nordic Black Metal has arrived with a vengeance! Even though the line-up has been reduced to original members King Diamond and Hank Sherman, it also features long time member Sharee D'Angelo who also plays with Gutrix and Witchery, amongst others. The album is more than solid and the recording is stellar. It is dark and moody, with a touch of pure evil that most modern bands only hope to mimic. There is a lot to say about realism, and it doesn't really get more real than the King himself. He started this vocal styling and the whole idea of extreme bands wearing "evil corpse paint." He returns to show the upstarts what it's really about; heart, not show. Sherman's guitar work is still as smooth while remaining fierce as it has ever been. Like any good band that's put out albums like *Melissa* and *Don't Break the Oath* in the beginning of their careers, this doesn't live up. But this is an album that will live the be placed on the highest part of the second rung for years to come.(CD)-**Myk**

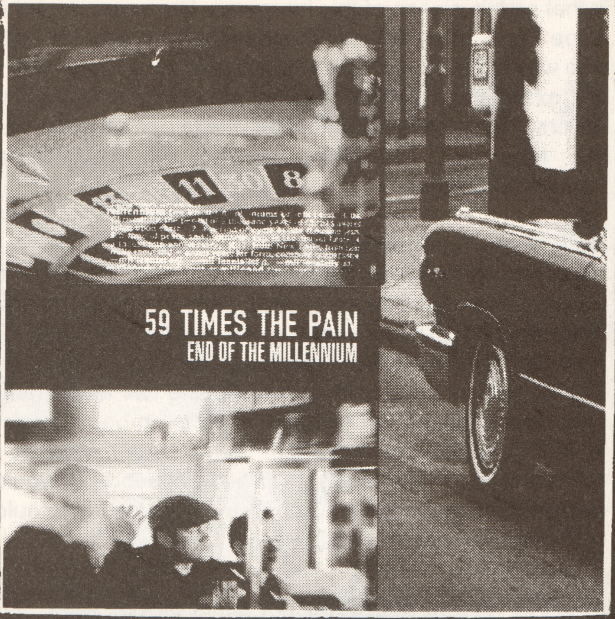
Mist "Gottverlassen" *(Pavement, POB 50550, Phoenix, AZ 85076...YOU STILL OWE US $110).* This is the new band from Jairo Guedz, a former Sepultura guitar player. It is somewhat of a return to the Sepultura roots sound, but it has the same problem that *Against* has. You have someone who was once involved trying to imitate the quality there once was. This is really unoriginal, and you can pick out the parts that virtually borrowed from Sepultura and even Slayer. It just seems that Brazil is content to live off others' past glory instead of creating some new of their own. Once again, not worth the effort.(CD)-**Myk**

Mist "Gottverlassen" *(Pavement Music STILL OWES US $100).* Me? Scared? No... Alright, just a little bit... I'm starting to sense that these guys are just a little bit unhappy. Maybe they should head on down to counseling? Gotta love that f-word along with your buzzsaw-like guitars and double-bass drumming! Very emotional stuff.(CD)-**The Middle Child**

Mocket "Pro Forma" *(Kill Rock Stars, 120 NE State Ave #418, Olympia, WA 98501).* Lots of synthesizers and loops, lots of vocals, just lots of instruments, yet a core lineup of two ... I'm confused! It's in-between New Wave, Spy-Rock, and Electronica. Awesome artwork regardless. It can best be described as part-Cibo Matto, part-Luscious Jackson, and part-Beastie Boys (of the *Hello Nasty* era). Thinking about it, this could be a Grand Royal release in disguise. Despite the confusion it has brought about to be, I'm digging it. It has an undeniable groove to it at all times, as you never know what to expect next. I suppose at worst, it serves as swank music...(CD)-**The Middle Child**

Mount McKinleys "Stacked Up (And Get It!)." *(Get Hip, Columbus and Preble Avenues, Pittsburgh, PA 15233).* Fuckin' Rock 'n Roll baby. Very cool fuzzy Garage Rock with an interesting twist. There's a lot of weird and original organ work over some real swinging Hate Bomb-like stuff. I love the instruments and the opening track, "Think Twice."(CD)-**Spag**

Mr. Bungle "California" *(Warner Bros, 3300 Warner Blvd, Burbank, CA 91505).* When I received this advance, I was afraid to hear what it was going to sound like. Mr. Bungle is probably one of my all time favorite bands. It's been so long since *Disco Volante* came out, and so many things have changed since then. Faith No More is over, and the various members of Mr. Bungle have been so busy with their side projects. I had that same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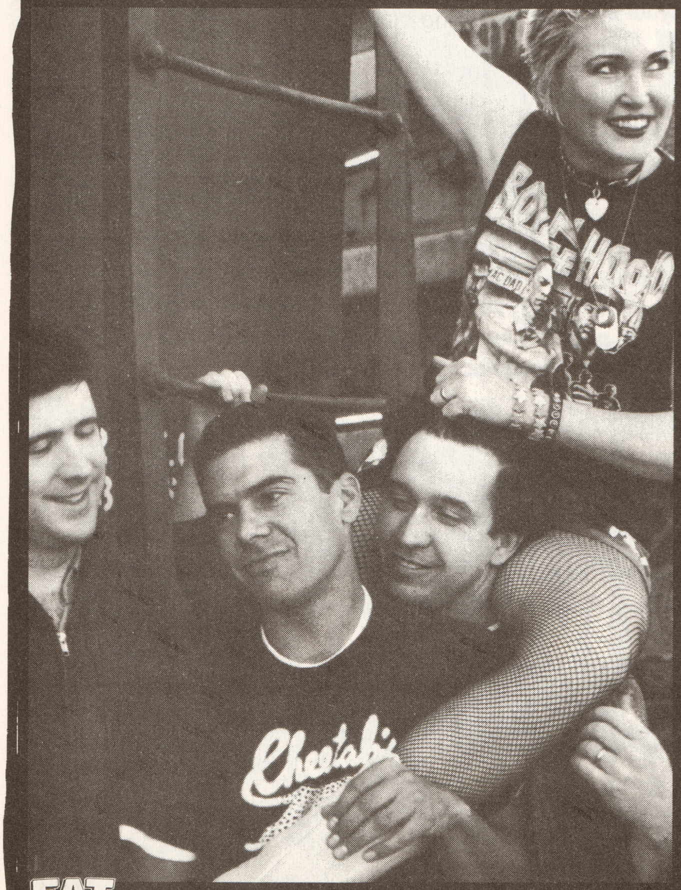

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nervousness as when I went to see the newest *Star Wars*. Will it suck? On their third release, Bungle returns to a more controlled, song oriented approach but expand their actual sound. Perhaps this is a conscious decision since Faith No More is gone, and it's the right time for Mr. Bungle to get that "push" that it always needed. Regardless of all that bullshit, *California* kicks ass. On "None Of Them Knew They Were Robots," the band explores Rockabilly and cabaret with psychotic circus organs. "Retrovertigo" is an uncharacteristically quiet tune with Mike Patton singing in a sweet, falsetto almost throughout. It could be a radio single. My favorite track is "Ars Moriendi" which sounds like Middle Eastern music, Bungle style (think of an expanded version of *Desert Search for Techno Allah*). "Golem II: The Bionic Vapour Boy" is flat out fucked up sounding with over the top keyboards and saturated vocal effects. At one point on "Goodbye Sober Day," Patton uses some of his Fantomas skills by creating a monk-like chant, and using his multi-track vocals to carry the section. I could go on and on about this record but I'll spare you and our humble editor (Mr. Bungle songs gives him stomach pains. REALLY). Critics of Bungle's previous release, *Disco Volante*, will probably embrace *California* because it's chock full of Mike Patton singing his ass off. Mr. Bungle continues to create rollercoaster ride albums. I can't wait to see this live!(CD)-**Bazini**

MU330 *(Asian Man, POB 3555, Monte Sereno, CA 95030).* Ska Punk done by Weezer. It's as simple as that. These guys could be Weezer if they dropped the Ska and horns. Each of their albums get better and better. The music is tight, fast and energetic. Happy, singin' songs that will get your face all smiley by the end of the CD.(CD)-**Dr. Deathray**

The Muffs "Alert Today, Alive Tomorrow" *(Honest Don's M-M-Good Recordings, POB 192027, San Francisco, CA 94119).* Certain people keep telling me that most good bands start to fade after their third album, and though I may choose to argue about that fact from time to time it is undoubtedly true in most cases -- that is, if they even make it that far. After getting the boot from the major league of monopolized minnows, Kim Shattuck and her boys sound like they've hit their "maturity" mode as it doesn't pack the wallop of their debut release some time back despite a few high points, but I 've always liked the way Kim could belt out a number and these days she can still deliver a sugar coated screech whenever the mood strikes her. The Honest One should give them another stab after this one and maybe they'll shake off the college pop excess in favor of Power Pop perfection. Let's hope so...(CD)-**Joe**

The Neat Beats "Far and Near" *(Get Hip Recording, Columbus and Preble Avenues, Pittsburgh, PA 15233).* A four-piece Japanese band that plays '50s and '60s-inspired pop and teen beat. This is very vintage sounding and totally authentic. I really dig this a lot. "Unhappy Girls" is my favorite number. Fans of '60s pop will really be impressed with this. Very cool.(CD)-**Spag**

Nightmare Lodge "Blind Miniatures" *(Red Stream, POB 342, Camp Hill, PA 17001-0342).* Nightmare Lodge has released a collection that could easily be the theme music for any modern day vampire flick. This is ambient influenced music that is both dark and light at the same time. It is like a soundtrack for a film that does not yet exist or better yet, a movie could probably be written based on the music. The dark of it is that the music has an evil spirited, kind of conceptual thing going on while the light of it is that certain pieces of this imaginary film score sound like Black Tape For A Blue Girl and some early Cure as well. Listen to this disc way after the midnight hour alone in your room, with the lights out except for a few lit candles and prepare to crawl under the covers. The orchestration of this music can at times be peaceful but trust me, something wicked this way is about to come.(CD)-**Lloyd**

NME "Music For Making Friends" *(Oxhead, no address).* First off, I would never name my band NME. Not after the Metal band with a singer who stabbed his mother with a pen. Call me silly, it just doesn't work. This is pretty good Mystic style Punk Rock. It's really fast and has a throaty style screamer ripping out the vocals. The longest song clocks in at a whopping two and a half minutes, and there is a bunch of silly shit recorded in between songs. This is a high quality local band. I would rather listen to MDC or someone like that who is a distinct influence. I wouldn't mind seeing these guys live though. Some of the songs could transfer really well to a live set.(CD)-**Myk**

No Innocent Victim "Flesh and Blood" *(Victory, POB 146546, Chicago, IL 60614).* No Innocent Victim has singlehandedly tried to rewrite the early works of Sick Of It All. This record sounds just like *Blood, Sweat, and No Tears*; it is absolutely phenomenal. I love this record and all it rips off. These aren't covers, they sound like a bunch of unused B-sides from the kings of NYC. You gotta check this out. If nothing else, it's a great throw back to all that I once loved.(CD)-**Myk**

No Redeeming Social Value "THC" *(Triple Crown, 331 W. 57th St. #472, New York, NY 10019).* Let the party begin! Tap the key off Olde "E" it's No Redeeming here to steal your women and drink your brew. More funny and insane HC anthems about beer, fuckin' and rockin' out. Songs like "Olde-E," "New-E," "NRSV (Sez FU)," and "Hockey" will be new NRSV anthems. For your next party you need to crack open the 80 oz.s and spin the NRSV CD and fuck shit up. One last thing... How about a drinkfest with the Two Man? Come on NRSV, put your beers where your mouth is. I think the 2Man can out drink you.(CD)-**Spag**

Nobodys "Generation XXX" *(Hopeless, POB 7495, Van Nuys, CA 91409).* Fuck yeah, the Nobodys bring to your stereo more fuck-o-phonic bitch slapping raw and raunchy Punk Rock. The masters of porn deliver once again 25 more short but sweet Punk Rock anthems. Very fuckin' cool.(CD)-**Spag**

The No-Talents "Want Some More" *(Estrus, POB 2125, Bellingham, WA 98227).* Fuckin' yes! I love The No-Talents, and still, after a handful of great 7"s and a great full-length the Talents still deliver more fast obnoxious Punk Rock 'n Roll. Very raw guitars with screechy female vocals. Hailing from France, the guitar player is also in the fuckin' great Splash Four. Pick this up. It's a great Rock 'n Roll record.(CD)-**Spag**

November's Doom "Of Sculptured Ivy and Stone Flowers" *(Martyr, 532 La Guardia Pl #544, New York, NY 10012).* This is one of the few American bands to grace the roster of Italy's great AvantGarde label. This is total My Dying Bride, later Tiamat, Anathema, Paradise Lost style gloom Metal. There are tremendous female vocals and graceful guitar riffs. It's powerful but not overdone. The drums have little fill and lots of solid lines. The gruff vocals are firm and not forced for heaviness' sake.

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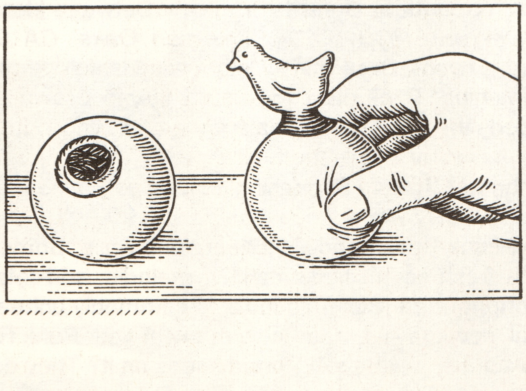

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These guys have a full grasp of what they want to be doing. They have always done this style of music, not just now because it is cool. I actually like this better than the *Em Sinfonia* that is also on Martyr. So, between those two records they are off to a hell of a start. This is purely mesmerizing Metal for people who are not fast to scream "sell out."(CD)-**Myk**

Oasis "The Masterplan" *(Columbia/Creation, 550 Madison Ave., New York, NY 10022-3211).* This may be a compilation of 14 B-sides from the band's European singles, but it surely isn't lacking in quality. In fact, stronger tunes like "Acquiesce," "Underneath the Sky," and the self-titled track could certainly pass for radio hits themselves. Though as quick as Oasis is to denounce The Beatles, their extended live cover of "I Am The Walrus" may force me to never listen to *Magical Mystery Tour* again... Regardless, *The Masterplan*" another great production by Owen Morris, will prove essential to Oasis die-hards alike.(CD)-**The Middle Child**

Orange 9MM "Pretend I'm Human" *(NG, 61 Van Dam St., 2nd Floor, New York, NY 10013).* As far as I'm aware, New York City's Orange 9MM have been around for a little over six years, releasing an EP on Revelation and a couple of full-lengths on Atlantic along the way. This band has never really broken big, but they deserve much credit thanks to their well-crafted songwriting, which mixes up Quicksand style Post-Hardcore guitar antics with rhythm heavy beats and vocalist Chakra's freestyling, Rap oriented delivery which comes across as clever and thought provoking. Lyrically, Chakra tackles topics like a warrior who feels shoved around by the establishment. Tracks like "When You Lie" and "Lifeless" are prime examples of angst-ridden energy. Aside from a couple of throwaway tracks. *Pretend I'm Human* winds up being alright, but not as great as it could be.(CD)-**Alex**

Overdose "Circus of Death" *(Pavement Music....YOU STILL OWE US $110!).* The kids just plain love Overdose's *Master of Puppets*-esque Brazilian Metal sung in English, and that's what they get... Fifty minutes and ten seconds of it to be exact! The album's liner notes state that this album was recorded in 1992, which leaves me curious as to why this was mailed over during the spring of 1999. It's what you'd come to expect by now: warped-speed bass drumming and quick finger-tapping solos; but in no way is it boring or lacking substance. Yeah, this is dark...(CD)-**The Middle Child**

Overdose "Circus Of Death" *(Pavement, POB 50550, Phoenix, AZ 85076....YOU STILL OWE US $110).* I remember getting a disc by these guys when I used to do college radio about seven or so years ago. I also remember thinking these guys totally sucked and that they were trying to cash in on South America with the breaking of Sepultura. Well, I don't think they're trying to cash in at this point. They missed that boat. But I still think they suck! This is sort of a gruff version of the power Metal that Metal Blade put out in the late '80's -- bands like Liege Lord or Obsession -- but with a much lower ranged vocalist. These musicians are nowhere near what those earlier masters were, and this singer does a really bad sort of early Chuck Billy imitation. As a whole, this is just a collection of good influences continually done badly. Oh well, you lose some... and you lose some. You can all skip over this one.(CD)-**Myk**

Pavement "Terror Twilight" *(Matador, 625 Broadway, New York, NY 10012).* I'm a huge Pavement fan. I have a lot of their music, so when I heard they were coming out with a new CD, I was very excited. What new sounds would Steve Malkamus and Co. give me? When I heard it, I had no feeling for this disc. None. No hate, no love, nothing. It just sat in my CD player spinning. It does have it's "Pavement" moments. Some brilliant pieces, but on a whole, it's rather boring. It seems Steve just doesn't care that much, or he's not enjoying what he's doing. Last time I saw them live, they acted like The Grateful Dead; just jamming away on some off-tune song, not even realizing that the audience was there. I think Pavement is starting to hit that crossroads of life. I'll still listen to it for the fact that it is Pavement, but I'll be eagerly awaiting the next disc in a year or so. Bring back Gary Young and put some life into this band.(CD)-**Jack**

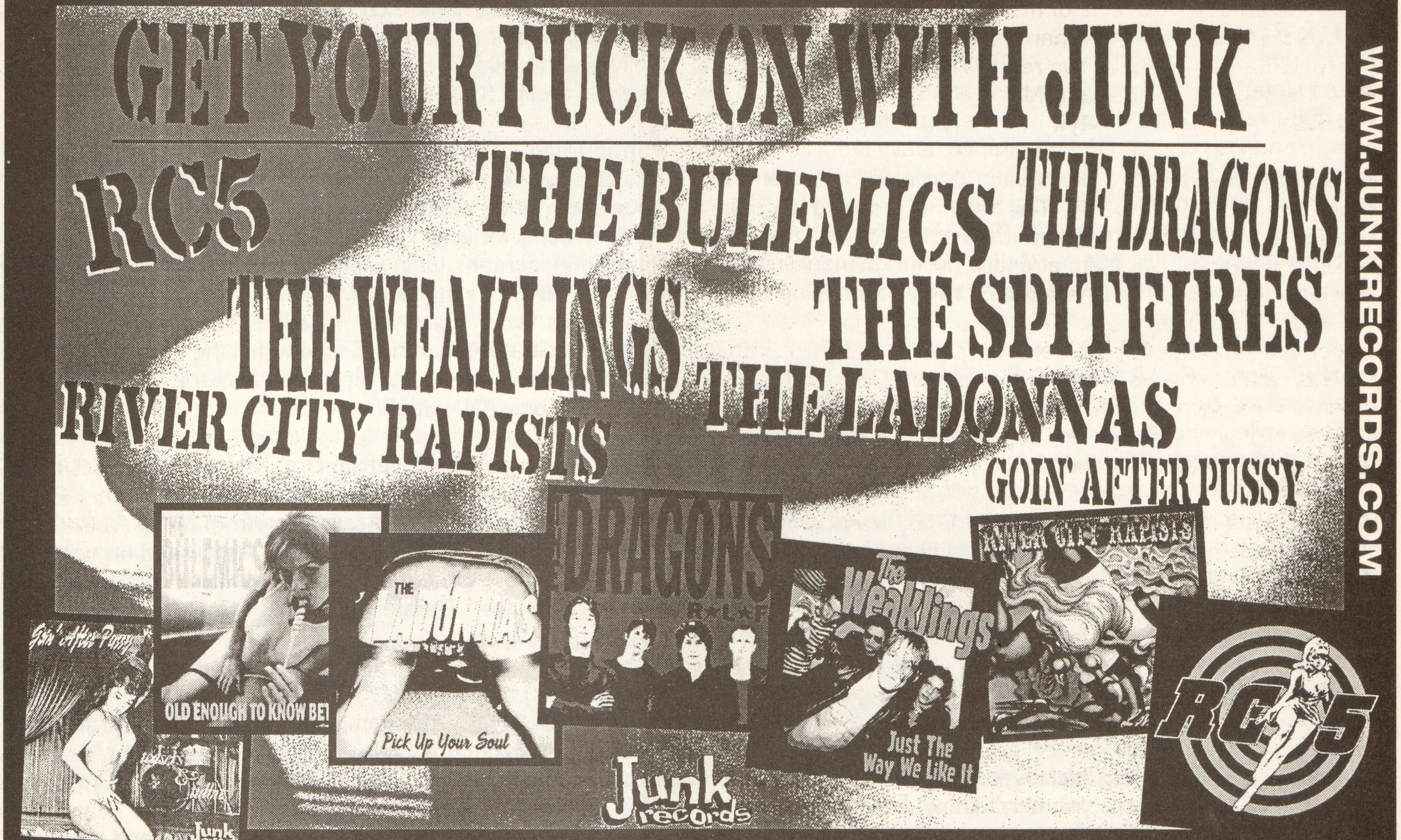
PC69 "Electrified" *(Digital Dimension, www.bottomrow.com).* The "PC" in PC69 may stand for "Pink Cream," but these guys are still awesome. They sound very much of Van Halen, circa 1991, which is no complaint on my behalf. I would classify this as "arena rock" as there are sing-a-long choruses, thick guitars, and monster drumming. It represents the finer aspects of the "hair band" movement without the cliched aftertaste. No 5:1 rocker to ballad ratio here.(CD)-**The Middle Child**

Pete Krebs and the Gossamer Wings "Sweet Ona Rose" *(Cavity Search, no address...).* You should know by now that any project with ex-Soundgarden bassist Ben Shepherd ought to be great. Although the main focus of this album isn't anywhere near that of his basslines, it's still darn impressive. Pete Krebs' songs fall in-between Matthew Sweet and Garth Brooks, giving them both a unique and unpredictable sound. Between the several appearances of horns and the pedal steel guitar, there is enough excitement to make the average Candy Butchers fan dance into nirvana.(CD)-**The Middle Child**

Peter Head and the Pitchfork Militia "Big Beef Bonanza" *(Wagon Train/MMG, POB 812, Tannersville, NY 12485).* I never was one to believe in the musical genre "Psychobilly" until I'd heard Primus that very first magical time... When hearing songs like "Pennsylvania" and "Trucker," you'll likely compare Peter Head and company to Primus, as to being a lo-fi version of Primus sans Les Claypool's bass antics. A bit of influence from the Reverend Horton Heat seems to have rubbed off on them as well. If you don't love the music, at least you'll love the lyrics.(CD)-**The Middle Child**

Pharmaceutical Bandits "Halfway Between Here and There" *(Drive-Thru, POB 55234, Sherman Oaks, CA 91413).* More crappy, happy, Ska/Pop/Rock that sounds so commercial that it's frightening. Think Blink 182 meets Home Grown at a party with nobody there.(CD)-**Dr. Deathray**

Pinhead Circus "Everything Else Is A Far Gone Conclusion" *(BYO, POB 67A64, Los Angeles, CA 90067).* This is one of the best Punk Rock bands I've heard in a while. Somehow they pull off a fresh sound that's catchy, melodic, and totally enjoyable throughout the CD. This folks, is commonly unheard of in Punk Rock nowadays. I mean how many of your Punk Rock CDs can you actually say have 11 good songs on it? They do an amazing cover of Rick Springfield's "I've Done Everything For You." Anyway I think the best way to describe these guys is a mix of Plow United and Lifetime. Definitely one of the best Punk Rock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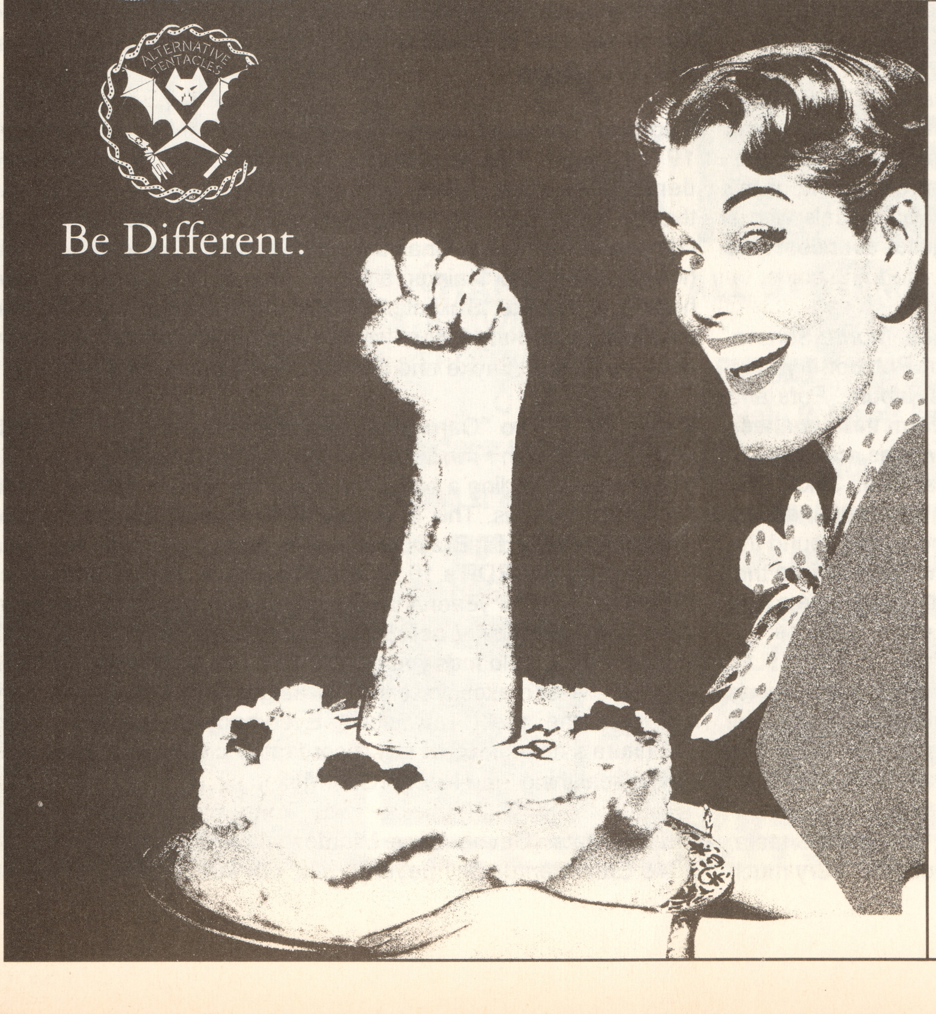
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CDs of 1999.(CD)-**Dr. Deathray**

Pissing Razors "Cast Down The Plague" *(Noise, 12358 Ventura Blvd Suite 386, Studio City, CA 91604).* Wow, this CD is an atomic fireball of psychoactive mayhem that must be heard. In the vein of Pantera, but five times better, Pissing Razors crank up the volume and dish out hammering, groove heavy Metalcore which is technical and catchy. The rhythm section is lethal and the vocals are rather clear considering the semi-growling approach. I heard this band opened up for Pro-Pain on their recent tour; well, that's all good, but this quartet should be fuckin' headlining the Nassau Coliseum instead. Impressive and worth adding to your CD library.(CD)-**Alex**

Plan E "Songs For A Rainy Day" *(Root Of All Evil, 636 N. Snelling Ave, St. Paul, MN 55104).* This is a European record that has lovingly been reissued in America with a bonus track. It features members of Impaled Nazarene and a band called Terveet Kadet (who I am not familiar with). This is a very unique record indeed. It has the gruffness of the Impaled guitars, the vocals of a Sisters Of Mercy record and the keyboards of a '60's Hammond Organ. Imagine Iron Buttery meets Bauhaus with a heavy Metal pedal. There is such an original feel in this I don't know if it's brilliant or mediocre. It is captivating and requires several listens. Being a big Iron Butterfly fan, I would lean towards the brilliant side and I will continue to listen to this repeatedly with or without the solid opinion.(CD)-**Myk**

The Pleasure Fuckers *(Intensive Scare, POB 640558, San Jose, CA 95164).* In case you didn't know, I love The Pleasure Fuckers, so here once again I've got two songs to rock out to, one being a Rude Kids cover and one being an original. So The Fuckers rock in the way I like it. Loud, fast and plain out dirty Punk n' Roll motherfucker.(7")-**Spag**

Plungers "Let's Get Twisted" *(Intensive Scare, POB 640338, San Jose, CA 95164).* God, I don't remember the Plungers being this fuckin' good. The energy, the power, the sound of "fuck you" Rock n' Roll is delivered here. Shit, they even cover one of my favorite Supercharger songs, "It's All Right." Girl vocals with a great Punk Rock feeling and wow, what cool guitar sounds. I love this record.(LP)-**Spag**

Potshot "Rock N Roll" *(Asian Man, POB 35585, Monte Soreno, CA 95030-5585).* More what you'd expect of Potshot if you've heard them before. I personally like their last album, *Pots and Shots*, better. Twelve catchy Ska Punk songs from this Japanese bunch. The musicianship is really tight and the songs are some of the most catchy Ska Punk I've heard since Less Than Jake. One of my favorite tracks is, "Pure and Tender," which sounds like Weezer with horns. The problem is that all the songs sound the same except for the last acoustic track, and the song before that which is Potshot's take on Hardcore I guess. It wouldn't be a bad idea to pick this up.(CD)-**Dr. Deathray**

The Products *(DSS, POB 734, 4021 Linz, Austria).* Wow, this is some really good street Punk/Oi. Actually, I really like this. It's well recorded, it's fast and has a good sing-a-long chorus. A fun five song 7".(7")-**Spag**

The Proms "Helpless Romantic" *(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330).* Really poppy songs about girls. Very much like a pop version of The Queers, Beach Boys and Cheap Trick. If these four young studs don't get laid for pouring out their hearts to the ladies there's something seriously wrong with the ladies. I really like the '50s Rock n' Roll sound mixed with a Punk touch. It's a fun record.(CD)-**Spag**

Public Image Limited "Plastic Box" *(Virgin...go to any store).* This is a four disc collection of Public Image Limited's first four records with some extra remixes and whatnot. If you are a fan of PIL, then this is for you. You get to hear Johnny Lydon (his name at the time), scream, yelp, sneer his way through these tracks of early to mid-'80's synth pop. My favorite disc is the third, during the *This Is What You Want...* period. The booklet is a great in-depth look at PIL and the songs within the disc. A nice touch. Also, the packaging is reminiscent of the *Metal Box* release. For fans of PIL only.(CD)-**Jack**

Public Nuisance "Alcohol Rub Out" *(Receptacle, POB 20259, Tompkins Square Station, New York, NY 10009).* Yeah.... Fuckin' totally fast brutal dirty ass Street Punk from NYC. All the Lower East Side drunks love this shit. Great fast pissed off songs like "Whisky Galore," "No Shelter," and "Fast Cars" make this a real kick in the ass. Politically driven lyrics included on this keeper.(CD)-**Spag**

The Queers "Later Days and Better Lays" *(Lookout, POB 11374, Berkeley, CA 94712).* This is outtakes of all old Queers songs. It's got original outtakes of classics like "I Hate Everything," "Monster Zero," "Hi Mom It's Me," and the Weasel cover of "Murder In the Brady House." It also has the *Bubble Gum Dreams* 7" and some other stuff. At one time the Queers were the rave, and now I don't think anyone cares but you know what this record reminded me of? How much I liked them and how good they were. I would also like to say rest in peace to Hugh, the drummer, who died last year.(CD)-**Spag**

Ragman "Niagara Falsetto" *(Ragman, POB 9424, Newark, DE 19714-9424).* This is probably what Alice In Chains' original demos sound like... Wait, no, I got those a few years ago, and they're pretty bad! So I take that back... These guys are most comparable to Alice In Chains from their vocal harmonies to their non-standard guitar tunings, although slips of Billy Corgan can be heard on tunes like "Sinkhole." Who would have ever thought that excellent Gr*nge-style Rock could hail from Delaware? Certainly not myself, nor Wayne and Garth!(CD)-**The Middle Child**

Ratos De Porao "Carniceria Tropical" *(Alternative Tentacles, POB 419092, San Francisco, CA 94141).* With RDP you get the rare chance of finding a band that plays the Metalcore that made Sepultura famous. This is similar to that band's early EPs that were only released in Brazil previous to them breaking it big. This is something like RDP's 10 record. They have been in and out of the US spotlight for years. I don't really understand why, because this is fucking vicious as hell. Even if the Metal community doesn't embrace them (and fuck you all for that), why the hell doesn't the Grind scene? It makes no sense. These guys are brilliant and they still play the most raw stuff. Everybody complains about Sepultura's new piece of shit record; stop complaining and pick up the real thing, you losers.(CD)-**Myk**

The Rentals "Seven More Minutes" *(Maverick/Warner Bros., 9348 Civic Center Dr., Beverly Hills, CA 90210-3606).* If you're

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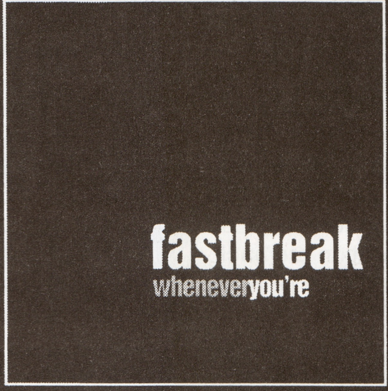
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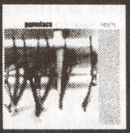

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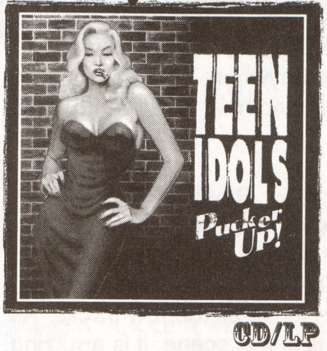
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a Weezer die-hard like myself, do yourself a favor and get this album immediately! If not, there's still a chance for you to think this album is kinda groovy in a far out way... Gone is the direct focus upon Moog synthesizers (which are still present and in abundance) and Patrick Wilson's drumming, but here to stay is the ever-present European flavor. Collaborations with Tim Wheeler (Ash), Miki Berynyi (Lush), and Damon Albarn (Blur) are only the start of things... Besides, how can you possibly pass up any release with Petra Haden's voice on it? Far better than their first album.(CD)-**The Middle Child**

Rye Coalition "The Lipstick Game" *(Gern Blandsten, POB 356, River Edge, NJ 07661).* Many thought that Rye Coalition had broken up. Many thought that from the sound of their last 7" that they had gone slightly Techno. Just relax. Have no fear because daddy's here. That's right boys and girls, the Coalition are back, and by the sound and style of this album the world of Indie Rock will be changed forever. *The Lipstick Game* is the name and it comes equipped with 12 all new little ditties that will have the kids twirling their long, luxurious flowing hair. This new disc takes the ball from the bands previous album and runs through 10 foot flames and over burning bridges to score the meanest, ugliest and very well, maybe the biggest touchdown so far this year. The Coalition kick baby. Musically the songs have a similar sound to their last album, but they go even further into darkness, with lyrics and rhythm leaning towards the evil side of sex and alcohol. It can't be stopped. These guys play the music that the Jesus Lizard had once very nicely played years ago. Sharp sounding guitars, chugging bass lines and even a vocal style which reminds me of Mr. David Yow himself. The Coalition definitely show progress with each new release. I would strongly recommend playing *The Lipstick Game* once every week and twice on Sundays.(CD)-**Lloyd**

Sacramentum "The Black Destiny" *(Century Media, 1453-A 14th St #324, Santa Monica, CA 90404).* Here is a classic set of blazing Black Metal tracks in the Dissection vein. It still possesses the influences of the great Death Metal bands, while containing the atmospheric breaks of the Burum-esque Black stuff. This is a million miles an hour and brutal as hell. There are few bands like this left, and many of them don't come anywhere near the musical prowess of Sacramentum. Pick this up and hear what the true old school sounds like.(CD)-**Myk**

Satyricon "Intermezzo II" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* This is just a four song single, but it is purely crushing Norwegian Black Metal. This is just a precursor to the full-length coming out soon. Bombastic drum beats and blood curdling vocals make their marks on these all too few tracks. As there are some of the better musicians in this scene, it is amazing they haven't reached the notoriety of Dark Throne or Dimmu Borgir. Well, who knows how that goes? Anyway, everybody should check it out if you're into the Norway scene. You'll be totally satisfied.(CD)-**Myk**

Screeching Weasel "Emo" *(Panic Button, POB 148010, Chicago, IL 60614-8010).* This is not some bullshit Emo record. Ben just has a great sense of humor. "Fuck Emo" bunch of pussies! Anyway what we have here is some great catchy Pop Punk that SW has been delivering for so long now. This one is a lot more raw and not as produced as the last masterpiece *Television City Dream*. It contains the same lineup minus Zac. Twelve great songs in all and well worth the money. Also includes a great cover of "Linger."(CD)-**Spag**

Shades Apart "Eyewitness" *(Universal, 1755 Broadway, New York, NY 10019).* Holy shit! This is Shades Apart's greatest record. I have been a fan of these guys for years and now, it's nice hearing a record from them with a new and refreshing sound. This is not a Hardcore record, which I really like. It's more like Elvis Costello meets some Clash. It's got a Reggae feel which is cool on songs like "100 Days," which by the way, has the catchiest chorus. This whole album is an example of great songwriting. The lyrics on this record are smart and refreshing. Lou Giordino, who produced this, did a super job with the overall sound of this record. When I got this I couldn't stop listening to it. The best songs are the first five and the new version of the Shades Apart classic, "Second Chances," but overall there is not one bad song on this masterpiece. It gets five beers out of five beers from me. Masterpiece.(CD)-**Spag**

The Sheila Devine "New Parade" *(Roadrunner, 536 Broadway, New York, NY 10012).* Yet another swell CD that I can rave about! This is refreshingly super! *New Parade* is a mix of various influences blending together to create a sonic monster. One part mid '80s Replacements/Husker Du, one part '60s/Beatles pop and one part Nirvana driven guitar crunch and fury, this effort contains a massive realm of sounds that are structured and very hooky. Even the vox range from Kurt Cobain style screams to melodic John Lennon flavored singing. Comparisons aside, one listen to this and you can draw up your own conclusion. Fucking impressive. This CD must be purchased.(CD)-**Alex**

Six Feet Under "Maximum Violence" *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* I have to say, I thought that *Warpath* was a really disappointing album. I loved *The Haunting* so much that I couldn't wait for the second effort, and I was crushed. Then after that, Allen West left the band; he was one of the main reasons I like Six Feet Under. Then the last straw was seeing them at the Milwaukee Metalfest. Chris Barnes decked out in Hip Hop gear? Are you fucking joking? Six Feet Under, with a Hip Hop flair? This can't be serious... what the fuck happened? Well, I had written them off for sure. Then I receive *Maximum Violence* in the mail. Let me tell you, I was as surprised as I was in Milwaukee. The sound is crunching and solid, and there's no Hip Hop. The guitar has just a slight bit of groove that admittedly Allen West never had. The record is good, it's damn good thankfully. There is even a decent cover of "War Machine." I would highly recommend this over *Warpath* but it still doesn't compare to *The Haunting*. But hey, second best still isn't bad.(CD)-**Myk**

The Skywriters *(Brentwood Estates, POB 2062, Providence, RI 02905).* The Skywriters play happy poppy music, something definitely found on the Yo-Yo, K, and Kill Rock Stars rosters. Remember cuddle-core? Well here is another band to put in that genre. Fans of Cub, Bunnygrunt, Raggedy-Ann, Palomar, and the sort can rejoice now. The Skywriters have written some really good pop music to keep you smiling.(CD)-**Jack**

Slingshot Episode "Fault Lines Sleep For Now" *(What Else? POB 1211 Columbus, IN 47202).* This CD is amazing. It's definitely one of my picks for the 1999 Top 10 list. First of all the name of the band is cool, let's get that out of the way. I love

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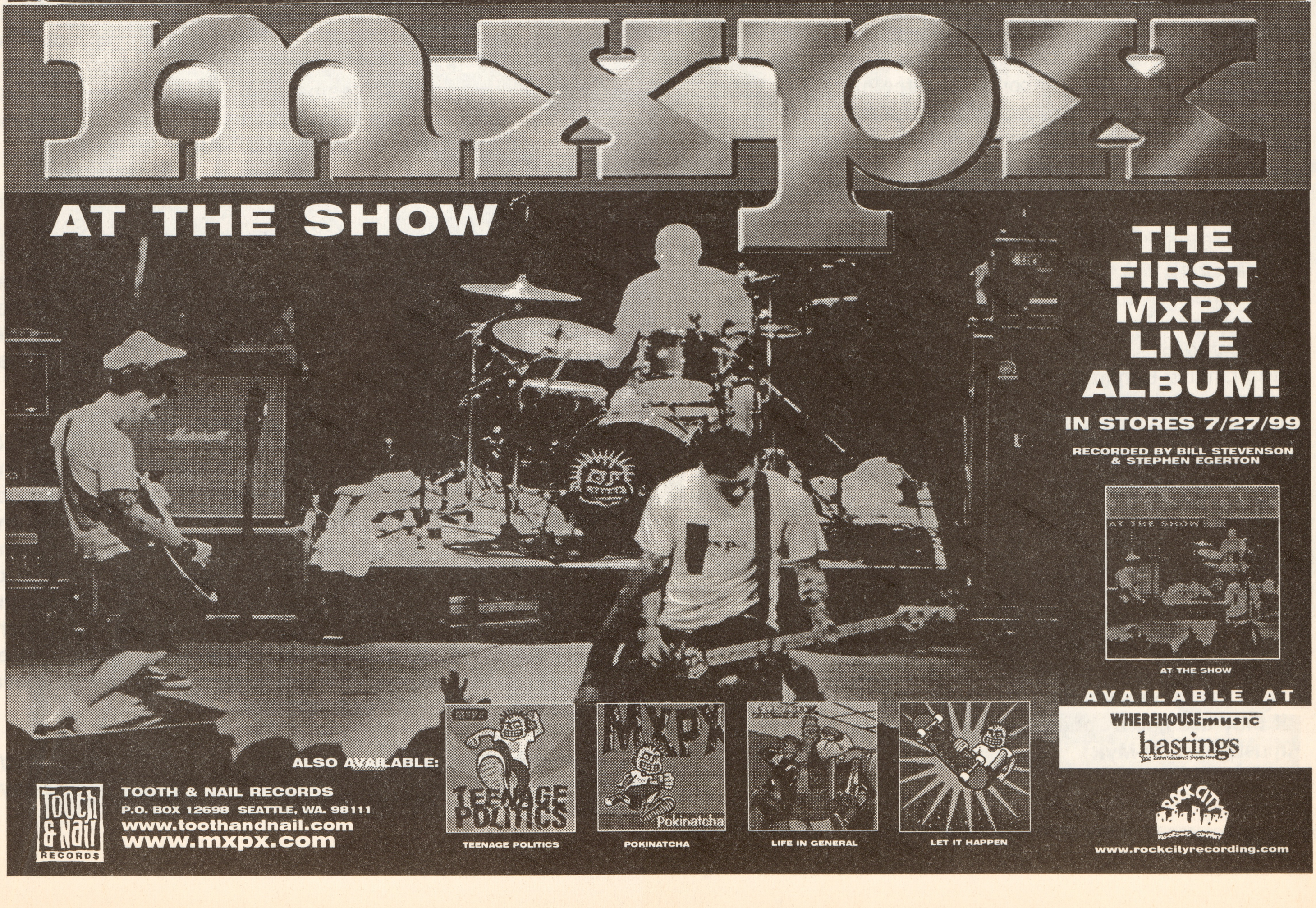
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female fronted bands, and Slingshot does not let me down. Unlike a lot of bands that tend to sound like Tilt or Discount, Slingshot Episode stand out on their own. Sylvia Gubatan's voice ranges from romantic cries to screaming emotion in every song. The music ranges from bass-heavy Jawbreaker to more faster paced Punk Rock with a sharp Emo edge to it, kinda like Lifetime a little. The songs are very dynamic and I love them all. I hope they play here soon.(CD)-**Dr. Deathray**

Slipknot *(Roadrunner, 536 Broadway, New York, NY 10012).* Hmm... the state of Iowa: What comes to mind? Farms, slaughterhouses, cornfields and Slipknot? You bet! This outfit features seven members (including a turntable DJ and a sampler dude) spewing forth moshpit driven modernized Metalcore produced by Ross Robinson (Korn, Soulfly, Sepultura, etc..). Slipknot **do** sound like a cross between Fear Factory and Soulfly yet unfortunately are not as infectious as either. While there are plenty of warped sound bytes, muscular riffs and totally pissed off vocals ruling this disc, Slipknot's debut does lack a certain distinct style of it's own, winding up as more or less a homage to the bands Ross Robinson has produced. Even with a posse of seven chaps, this band still can't conjure up one single track where you say "Wow, I've haven't heard this before". I will continue to listen to this on my free time, only realizing after each listen that Slipknot could've done better. Maybe their next effort will shine forth.(CD)-**Alex**

SOD "Bigger Than The Devil" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* The kings of goofball Metalcore return for their first album in some 14 years. The cover of the record is an amazing spoof on the Derek Riggs *Number Of The Beast* Iron Maiden record. You find here the original line up that put together such classics as "Sgt. D Is Coming" and "The Ballad Of Jimi Hendrix." It really doesn't save this. These guys are just too angry and plain vicious now. The comedy is no longer at the same level, and the music is just a second rate attempt for Billy Milano to be Roger Miret. While it was always about being a crossover style band, this is a pure Metal record with Milano trying to do Hardcore style vocals ala 1999. It just doesn't work, and if I'm going to listen to SOD it will be *Speak English* or nothing else.(CD)-**Myk**

SOD "Bigger Than The Devil" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* Crazy Hardcore Thrash by the masters of it. They have been around for a while here and there. *Bigger Than The Devil* has more of an overall Hardcore sound compared to SOD's older stuff. In case you don't know, Scott Ian and Charlie Benante from Anthrax are in this band. Most of the songs have a general comedic value to it. Whether it's telling you to worship Satan or poking fun at the death of Phil Hartman, SOD covers all the bases. Sometimes there's a hidden message under all the sarcasms.(CD)-**Dr. Deathray**

Soil "Throttle-Junkies" *(MIA, POB 1236, Canal St. Station, New York, NY 10013).* This is the first full-length by this band. I was totally thrilled to get it because I loved the first EP, *Chupacabra*. The record does not disappoint! It has a Garage meets Stoner style Rock groove that just doesn't stop. It has that "Orange Amplification" guitar sound, but Lower East Side vocals. A sort of Saint Vitus meets Murder City Devils. This is totally amazing, and if they are half as good live, they are to die for. This really is a must get.(CD)-**Myk**

$parechange? "Has Sincerity Gone Out of Style?" *(8164 Burkey Rd. NW N. Canton, OH 44720).* My band got a chance to play with these guys last week and they rocked. Very musically talented, catchy, melodic Punk Rock from Ohio. They reminded me a lot of Big Wig and Boxer. They self-released this 17 song full-length, so send them your money. They'll be playing Long Island on Sunday, September 12th at Ground Zero, so make sure your there to show your support.(CD)-**Dr. Deathray**

Speak Seven One Four "The Scum Also Rises" *(Revelation, POB 5232, Huntington Beach, CA 92615-5232).* Splendid melodic anthemic Hardcore, you have to love it... What can you expect from Revelation Records but the best of the field? These guys should be amongst the top of the scene in no time at all!(CD)-**The Middle Child**

Spirit Caravan "Jug Fulla Sun" *(Tolotta, POB 4412, Arlington, VA 22204).* These guys not only look tough, but they play pretty aggressively, too... So maybe I shouldn't be saying anything really critical here! They're obviously tight players, as there are never any gaps in their sound. Yet they are the epitome of a Garage band. Figure that one out... Nothing like some good old hard Southern Rock and Roll to cap off a fresh morning, yeehaw!(CD)-**The Middle Child**

Sponge "New Pop Sunday" *(Beyond Music/BMG Entertainment, 1540 Broadway, New York, NY 10036).* This CD is not exactly anything to rave about. Sponge plays standard verse/chorus/verse post Gr*nge pop which has been heard a billion times. A bit better then counterparts like Bush and The Verve Pipe, these radio friendly mongrels add on some atmospheric, early '80's New Wave guitar effects here and there resulting in a feverish attempt to recapture some nostalgic magic. Honestly, the vibe on this disc is "We want airplay" but if this band's songs don't wind up on some Generation X movie soundtrack, their demise seems right around the corner, unless Pearl Jam endorses this band in some type of MTV interview. What has happened to originality?(CD)-**Alex**

Steady Earnest "Dr. Earnest's Nerve Steadying Spirits" *(Beatville Inc., POB 42462, Washington, DC 20015).* Soul, Ska, Reggae done right. This eight piece band knows how to write smooth, relaxing tunes that get you chillin' out in a hurry. Some songs have a very Bob Marley feel to it. They even do a Marley cover, "Put It On." If your a fan of Bob Marley style Reggae, Two-Tone or Metro Stylee/The Gadjits brand of Ska/Soul then pick this up.(CD)-**Dr. Deathray**

Stretcher "Everybody Loves A Tragedy" *(Stretcher, POB 825, College Blvd, Suite 102, Oceanside, CA 92057).* Here you find a mid-paced Death Metalcore band with that sort of "Go Fuck Yourself" mentality. The drummer is pretty excellent actually, and the singer reminds me of some of the Hardcore bands that came out of Queens in the early '90's. The guitar riffs are kind of unoriginal and the disc doesn't really have any strong outstanding points, except the drummer. It's very ho hum unfortunately. There is nothing to make it stick out in my mind, and if I'm going to listen to something for just the drummer it's going to be Pete Sandoval or Dave Lombardo.(CD)-**Myk**

Suicidal Tendencies "Freedumb" *(Side 1, 6201 Sunset Blvd., Suite 211, Hollywood, CA 90028).* Suicidal Tendencies have

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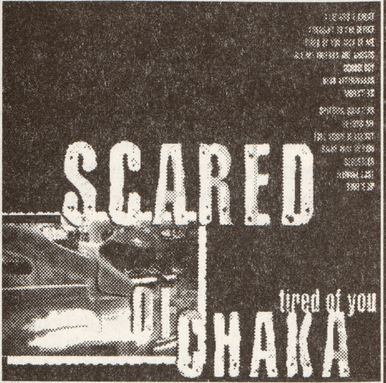

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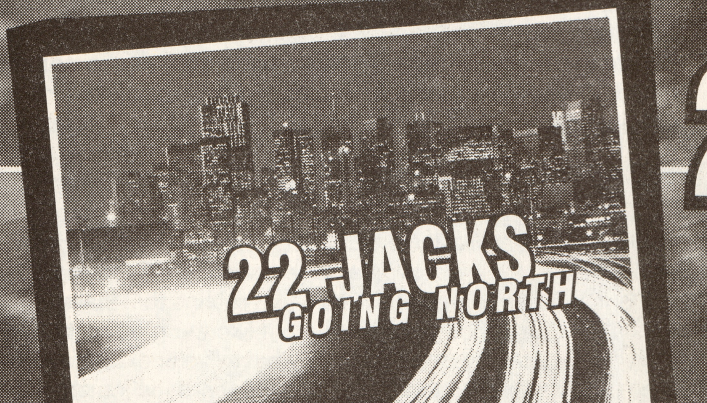

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been around for nearly 20 years, specializing in straightforward Skatecore/Hardcore which was groundbreaking and left a major impact, especially in the early/mid '80s. Then came the band's early 90's releases on Epic and vocalist Mike Muir's Funk-oriented side project Infectious Grooves and well, by this point the band wasn't as intense as when it first started. On *Freedumb* it sounds like Suicidal have recaptured somewhat of their '80's spirit while at the same time mixing in some current, mosh heavy elements which adds more fuel. There's plenty of fast paced Hardcore on this disc yet a couple of tracks like "Naked" and "We Are Family" have more of a Deftones type edge. Not a bad effort from these veterans.(CD)**-Alex**

Suicide King "New York" *(Intensive Scare, POB 640338, San Jose, CA 95164).* The first time I saw Suicide King at the Continental, Steevo and myself were like, hey, "that singer guy looks like he was in Bad Posture" and sure enough we were right. Here with his new band we have some good old dirty Rock n' Roll with up-front vocals and kick ass guitars. Good stuff.(LP)**-Spag**

Superdude "Grind It to A Finish" *(Ace, 532 LaGuardia Pl Suite 108, New York, NY 10012).* Politically incorrect rocking out with tongue planted firmly in cheek, though it's more "we're out to have fun" than actually funny. There is a big ROCK sound, complete with wailin' guitar solos played with a wink to the audience, and tons of sexual entendre, sexual innuendo, and well...sex. The main vocalist (Superdude) kinda talks his lyrics ala El Duce against a female vocalist, making this sound like a more Rock n' Roll version of Ethyl Meatplow at times. Fans of shtick like *The Rocky Horror Picture Show*, or people that thought The Mentors were too crude might get a kick out of it.(CD)**-Rich**

Swingin' Utters "Brazen Head EP" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690).* This is ideal music for a summertime pool party complete with bikini clad women, kegs of beer and active waterbongs! This six song dittie is fueled by the Swingin' Utter's happy, uptempo Punk Rock which reminded me tiny bit of Rancid minus the Ska breaks, including the raspy ass vocals. This group possesses it's own style, and the hooky choruses and melodies will grow on you like a blossoming pimple. *Brazen Head EP* is a sing-a-long winner. Now pass the beer!(CD)**-Alex**

The Switch Trout "Psycho Action" *(Estrus, POB 2125, Bellingham, WA 98227).* Some of that trashy hi-fi Surf/Rockabilly instrumental stuff. This is another noisy Japanese garage band and yes, it's inspired by '60s American music. Cool.(CD)**-Spag**

The Tank "There Is No `I' In Band" *(Dr. Strange, POB 7000-117, Alta Loma, CA 91701).* If this was released on a major label, you would be singing the song "Every Tuesday," but it's not and that's okay. The Tank are a four-piece Pop Punk band from both Northern and Southern California. Including ex-members of Brown Lobster Tank and Welt, The Tank play some excellent Pop-Punk. It's very catchy and well played. I really enjoy listening to this disc. I hope they stick around to play some more great music.(CD)**-Jack**

Teen Idols "Pucker Up!" *(Honest Don's, POB 192027, San Francisco, CA 94119-2027).* It's their second release. They wear leather and sing the songs of lost love. They are Punk Rock in a '50s kind of way. Their drummer used to be in Jake and the Stiffs. If you have their first, then you already have their second. This is Punk Rock '50's style.(CD)**-Jack**

Texas "The Hush" *(Mercury, 1755 Broadway, New York, NY 10019).* Twelve songs by this four-piece with a really hot chick on the cover and the insert... I guess we know what they're really trying to sell. Well, it shows that the past is coming full swing because this band sounds exactly like Paula Abdul rocketed to the 21st Century with a hand on a drum machine. Viva la YK2!(CD)**-Dr. Deathray**

THC "Adagio" *(Brain Surgery Music, 71 W. 23rd St., Suite 903, New York, NY 10010).* Move over Portishead, THC will give you a run for your money! Even that is an unfair comparison, and cheesy opening line for this review, it's true! Sweet female vox over a bed of eerie synths and occasional jungle beats is what *Adagio* is all about. I don't remember THC sounding this good with their Fifth Colvmn Records release. The opening track, "Unsaid Warning" has haunting keyboards, melodic/spoken word vocals and dance beats. THC does a good job of putting together catchy songs because this one is stuck in my head. "Girlflesh" has a cool, fierce Jungle beat coupled with hypnotic synths. The more I listen to THC, the more I realize that this is good booty music, sorta like Enigma and w/o the religious crap. Forgive my Dennis Miller-esque reference but this really reminds me of a electronic version of The Moon Seven Times.(CD)**-Bazini**

Therion "Crowning Of Atlantis" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* Here is one of those bands I have to totally be in the mood for. Musically these guys are brilliant. They are some of the best musicians I've ever heard doing this extreme sort of music. It's stylistically where I come to my problems with them. Imagine Iron Maiden doing the music to an Opera, and I don't mean *Phantom Of The Opera* either. Take an operatic female and have her sing over an Iron Maiden soundtrack. That's Therion. It works. It works **really** fuckin' well actually, but I just have to be in the right mind frame or the vocals totally piss me off. I hate opera to no end, but the music here is so good that if I can handle the female parts I'm in for a good listen. If I'm **not** in the mood I'm liable to smash the disc on sight. Translation: I love the CD, just can't listen to it all the time.(CD)**-Myk**

Tree "Our Day Will Come" *(Wonderdrug, POB 995, Boston, MA 02123).* I know this isn't a popular opinion, but Tree were always one of my favorite Boston bands ever. They mix Boston Hardcore with a little Metal, and even at times some Only Living Witness influence. It has rap-esque vocals, but retains that classic guitar sound they have had since day one. I like the groove that these guys layout, and the presence they have live is excellent. For all Tree fans, as few as there may be, this record just crushes down the line they have always followed. For those not familiar, this would be a great album to check out along with their first full-length on Cherry Disc. Great Boston Hardwood.(CD)**-Myk**

Tree "Our Day Will Come" *(Wonderdrug, POB 995, Boston, MA 02123).* Tree's latest is a monstrous offering. All 11 tracks pack a colossal punch with their high-intensity guitar onslaughts. Not exactly Korn or The Deftones, Tree have their own melodic Hardcore vibe, staying away from cliches like Hip Hop beats or singing about their favorite brand of sneakers. Instead, the drumming is thunderous, the vocals are diverse (slight rapping to all out screams and growls). The lyrics are also intelligent, with no

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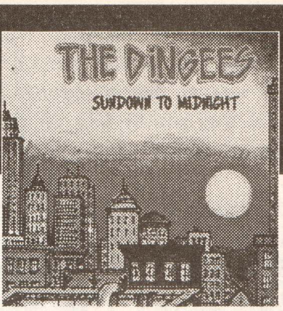

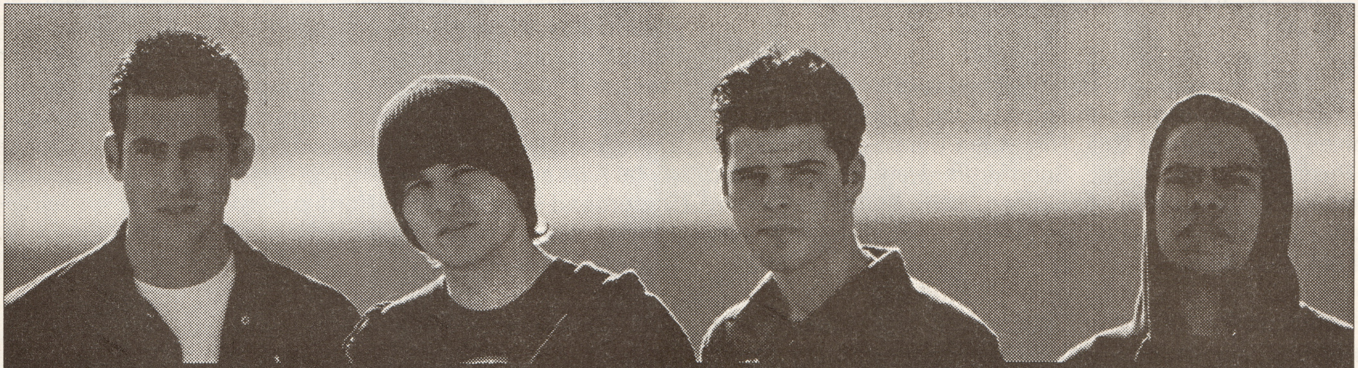

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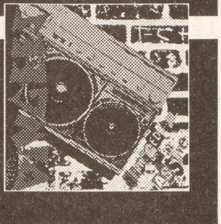

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hint of "nookie cookie" themes. Moshy yet melodic, this effort will appeal to those that are into the Life Of Agony stuff. The weirdest track on this disc is "Super Secret Jukebox Mix," which is actually a repeat of the whole CD all over again (yup, all 11 songs). Clever, clever, clever. Tree deserves a Grammy!(CD)-**Alex**

The Undisputed Heavyweight Champions *(Beer City, POB 26035, Milwaukee, WI 53226).* This is a pretty good record. It's fast Hardcore/ Punk Rock with a touch of Metal. It reminds me of a GBH or a lot of the late '80s-type crossover bands. Fans of DRI will love this. Pretty cool.(CD)-**Spag**

V/A "All Kindsa Girls, Vol. 5" *(Munster, POB 18107, Madrid, Spain 28080).* A comp with six all girl bands includes the Knock Outs from Tokyo (who are the best on this boring comp), The Chubbies from Southern Cali, Thee Ultra Bimbos from Finland, The Pussycats from Spain, Snort from New Zealand, and Mummy and the Peepshow from Japan. All six bands play trashy Rock 'n Roll, but most songs are pretty average. Nothing really sticks out.(CD)-**Spag**

V/A "American Pie Soundtrack" *(Universal, no address given).* Another bad soundtrack to what I hear is an amazing movie. There are only two good songs on here, one by Blink 182, and one by NYC's own The Loose Nuts. Go see the movie instead.(CD)-**Dr. Deathray**

V/A "Backlash: A Tribute To The Clash" *(Dwell, POB 39439, Los Angeles, CA 90039).* I really felt compelled to review this disc. I actually didn't get it for review, Jerry at Dwell sent it too me before I left Dutch East. The disc was just so good that I had to hand the label a few props. This is probably the best tribute record Dwell has dared attempt! While there are several bands on here that I am not familiar with, there are some I do know. But despite the ratio, all the bands (with the exception of one I won't name) did a great job with their versions. Some of the bands you might know are the Libertines, Jones Crusher (who do two truly blinding renditions) Fang, and Electric Frankenstein doing "1977". This is one of those rare occasions, as with the Motorhead tribute, that you can check out bands doing songs you know are good. It's an easier way to find new bands, 'cause if they fuck up these songs chances are they aren't worth listening to. This is good stuff though.(CD)-**Myk**

V/A "Blackend IV" *(Blackend/Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* This is the fourth in the series of compilations put together by Tim Chilton from Plastichead distribution. All the tracks are previously released, so for Europe it is just a great way to check out the bands that are out. But, a good chunk of the music on this double CD set is unreleased in the United States. Regardless of whether it is released or not, this series has proven to be the best selection of bands ever put together. Bands like Emperor, Witchery, Carpathian Forest and Enslaved are just a few. I own all but two of the CDs that these songs come from and I'm still keeping this, because it's **that** good. I urge people who are Black Metal curious to check this out and also the other three. If you weren't sure whether you liked it or not before, you'll know for sure now.(CD)-**Myk**

V/A "Black Eyes and Broken Bottles" *(Beer City, POB 26085, Milwaukee, WI 53226).* What a great Street Punk comp. Most Beer City shit is pretty average, but now with this comp you can see what bands you like. It's got the US Bombs, White Trash Debutantes, 10-96, Wretched Ones, and The Pinkerton Thugs, to name a few. Really really good.(LP)-**Spag**

V/A "Built For Speed: A Tribute To Motorhead" *(Victory, POB 145546, Chicago, IL 60614).* Some of the hardest Hardcore bands around covering the all-time Metal gods, how could I resist? The track listing, first of all is actually really good. Many of these tributes have the most bunk songs, but these are the songs of importance (not that there is an unimportant Motorhead song!). Favorites are Dwid and Integrity doing "Orgasmatron" (not cause it's Integrity, it really is the best song on the disc), "We Are The Road Crew" by Electric Frankenstein (the most true cover on the disc) and "Ace Of Spades" by Blood For Blood (for the sheer ferociousness of the track). Other notables are Chrome Locust, Zeke and the Dropkick Murphys. This is a great record for both Metal Kids and Hardcore kids; the Metal fans will appreciate the Motorhead songs and the Hardcore kids will hear their favorite bands doing guaranteed great songs. This is a real winner.(CD)-**Myk**

V/A "Delphonic Sounds Today" *(Del-Fi, POB 69188, Los Angeles, CA 90069).* An interesting comp of today's bands covering old Del-Fi classics. Bands like the Brian Jonestown Massacre, David Allan and the Arrows, Los Straitjackets, Man or Astroman?, and the Negro Problem. Most bands seem to cover the Bobby Fuller Four. It's okay, but most of the songs are strange and don't rate in any way.(CD)-**Spag**

V/A "Fat Music Volume IV: Life In The Fat Lane" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690).* Yet another excellent album put out by Fat Wreck! I'm telling you, these guys know what people want to hear at all hours of the day... Featured amongst the 18 tracks are unreleased songs by NOFX, Avail, and No Use For A Name. If you're thinking that this is strictly just another Punk-Pop compilation, think again! There are the more Hardcore-oriented tracks by groups like Sick Of It All and Good Riddance, while bands like the Mad Caddies are there to add in a bit of Ska flavoring to the mix. And they say Rock is dead...(CD)-**The Middle Child**

V/A "Identity 5" *(Century Media, 1453-A 14th St #324, Santa Monica, CA 90404).* At this point you are probably all familiar with this series. It is a budget sampler put out about once a year to showcase the best of the Century Media bands. Here is where you get the best introduction to all the bands I review during the year. Stand out bands on here are Opeth, Katatonia, Turmoil (for all you Hardcore kids), Theatre of Tragedy... actually, hell it's easier to list the crap: The Gathering and the Jag Panzer track. Otherwise this is a best of the best.(CD)-**Myk**

V/A "Johnny Hanson Punk Rock Vol. 2" *(Sudden Death, POB 43001, Burnaby, BC V56 3H0, Canada).* So most of you know that I'm a total hockey junkie and I front the hockey punk band 2Man Advantage. Well, here's a comp I totally love and I'm glad to see it become a series. On this disc we have a shitload of bands doing songs about hockey. This includes the Hanson Brothers, Riverdales, JP5 (who do a great song about Gino)., DOA, and Pansy Division. My favorite song is the Rap number by PUCK called "Fuck Gary Bettman" with lyrics like "Fuck Gary Bettman/Fuck the rule changes/Fuck Wayne Gretzky and the NY Rangers." How can a real hockey fan not enjoy that?(CD)-**Spag**

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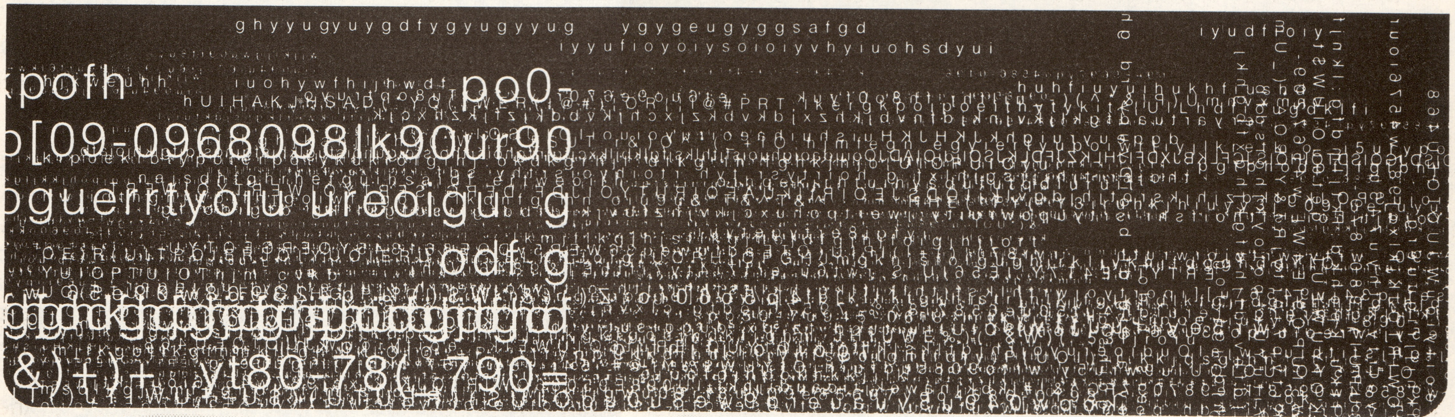

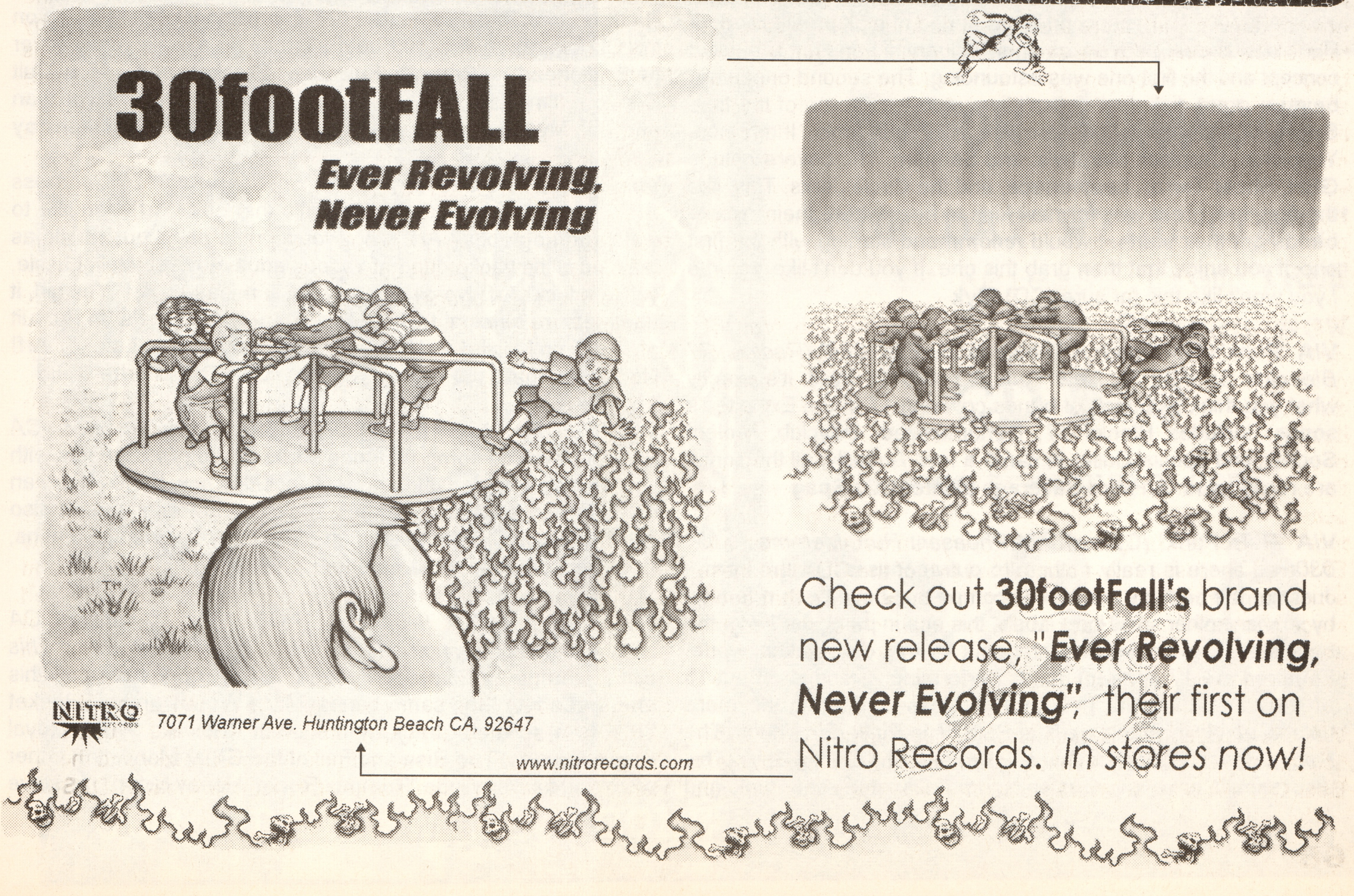
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V/A "Not So Quiet On the Western Front" *(Alternative Tentacles, POB 419092, San Francisco, CA 94141-9092).* This is a reissue of the legendary *MRR* release featuring West Coast bands circa 1982. The 47 bands listed include MDC, Flipper, Dead Kennedys, Vicious Circle, Bad Posture, 7 Seconds, Fang...just tons and tons of classic punk bands you've heard of, and a bunch you probably haven't. The thick booklet includes band info and lyrics with an update of the original included essay by Rockin' Jeff Bale, one of the best columnists to grace the pages of *MRR*. Punk scene politics aside, this is a great, historic comp. Buy it.(CD)-**Rich**

V/A "Only For Ska Addicts" *(DSS, POB 734, 4021 Linz, Austria).* A cool international Ska comp that features Skinner Box, The Offbeats, Skovenjah, Skarface, and a bunch of others. My favorite tracks are by Skinnerbox and Kim and the Eclipses which can be also found on the *Roots Stem* comp on Stubborn. A pretty good comp all in all.(CD)-**Spag**

V/A "Punk-O-Rama 4" *(Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026).* A 25 song compilation by the label that seems to have the stranglehold on the Warped tour. The bands, in the order they appear: Pennywise (a new track), Pulley, H2O, Rancid, Bombshell Rocks (I think they're from Sweden, hands down the best song on the CD), The Bouncing Souls, Ten Foot Pole, All, New Bomb Turks, Bad Religion, Dwarves, Straight Faced, Agnostic Front, 59 Times The Pain, Refused (Epitaph's best band, why did the break up?), Voodoo Glow Skulls, Zeke, Gas Huffer, Tom Waits, Gentleman Jack Grisham, Union 13, 98 Mute, Osker, Millencolin, and NOFX. I think they sell this comp really cheap, so it's worth buying it.(CD)-**Dr. Deathray**

V/A "Punk Rock Jukebox Volume II" *(Blackout, POB 1575, New York, NY 10009).* The second in this series of high profile modern Punk bands doing covers of highly influential bands. It is a great concept and the first one was astounding. The second one, while being a great disk, just doesn't live up to the line-up of the first. Some of the bands on here are Kill Your Idols, Indecision, Yuppicide, Dropkick Murphy's, and Samiam. The covers include GBH, Sheer Terror, Leatherface, and the Circle Jerks. This, like the first, is a great way for new kids to hear where their favorite bands got their starts. I would recommend starting with the first one. If you enjoy that then grab this one. If you don't like *Volume I* you won't like this for sure.(CD)-**Myk**

V/A "Punk's Not Dead: A Tribute to the Exploited" *(Radical, 77 Bleecker St. #G2-21, New York, NY 10012).* Well, it's exactly what you think. A bunch of bands covering 17 of the Exploited's songs. Includes Blanks 77, Dehumanized, Billyclub, Violent Society, and Special Duties to name a few. Actually, all the songs are really good. An above average tribute.(CD)-**Spag**

V/A "Pure Punk" *(Cyclone, 24 Pheasant Run, Merrimack, NH 03054).* There is really nothing to outrageous about this comp. Just like the endless number of comps that have been released by so many other small indie labels, this one in particular lacks the consistency to make it a standout in the compilation world. Featured are 17 different bands performing 21 songs. About 15 of the tunes here are new and unreleased. Among the more notable bands included are The Boils, The Pinkerton Thugs, The Randumbs, 30 Seconds Over Tokyo and The Ducky Boys. This disc should be a good listening for fans of Street Punk and Oi!(CD)-**Lloyd**

V/A "Roots III" *(Root Of All Evil, 636 N. Snelling Ave., St. Paul, MN 55104).* As you've probably guessed, this is the third part in the *Roots* comp series. I have to say I really respect Earl and what he is doing with this series. He has succeeded in getting a lot of unknown bands heard by including them with hard to find tracks by well known bands. Unfortunately, usually there is a reason that those bands are unknown. On this disc you find unrelaesed stuff by Sam Black Church, Usurper, and Aerial-M. There are also good tracks by Dwole (power electronics), Lorde Of All Desires (Black Metal), and Impaler (yes THE Impaler). Aside from those six or so songs the rest of this is mostly crap. This disc is best left to the completist collectors of those bands. Not the best source for finding something new and unreleased.(CD)-**Myk**

V/A "Screams From the Gutter" *(DSS, POB 739, 4021 Linz, Austria).* Eighteen songs by nine anti-racist skinhead Street Punk bands from Sweden. Includes bands like Guttersnipe, Frank's Boot Boys and Bombshell Rocks. This is an awesome comp by some really cool bands. So if you are an Oi! boy or you're a fuckin' punk you should buy this comp.(LP)-**Spag**

V/A "Serial Killer Compilation" *(Fearless, 13772 Goldenwest St. #545, Westminster, CA 92683).* Another amazing compilation featuring all your favorite bands, like: Queers, Pulley, Beefcake (with the funniest song, "I Want to be a Proctologist"), No Use For A Name, Reo Speedealer, Blink 182, Gob, Strung Out, Chemical People (these guys are still around?), Bigwig (one of the best songs here), 88 Fingers Louie, Cooter, Douglas, Jughead's Revenge, At The Drive-in (one of my new favorite bands), Rhythm Collision, Zeke, Diesel Boy, The Overdrives, Ballgagger, Hagfish, Smut Peddlers, Hate Fuck Trio (winner of best name on this CD award), Allday, 30 Foot Fall (they do a really funny cover of Radiohead's, "Creep"), Fun Size, Bracket, and I-45 w/Cult Ceavers. I'm sure they're selling this really cheap so you can afford it. My job is to tell you to buy it. Buy it.(CD)-**Dr. Deathray**

V/A "Suck It And See" *(Rykodisc, Shetland Park, 27 Congress St., Salem, MA 01970).* Arf! What's that boy? Arf! You like to watch pornography? Arf! Oh... you like the sensuous music as featured in the background of various adult movies! Well, Lassie, you're in luck! Arf! No girl, it's a two CD release... Arf! Yes girl, it does feature seminal favorites like Deadly Avenger's "In Pursuit of The Pimp Mobile" and Naked Funk's "Jenny Cum Lately".. Arf! No Lassie, that's not my leg...(Double CD)-**The Middle Child**

V/A "Surf Monsters" *(Del-Fi, POB 69188, Los Angeles, CA 90069).* A mixed comp featuring some of today's Surf acts with some of the classic Del-Fi ones. It includes new bands like Man or Astroman?, Satan's Pilgrims and Huevos Rancheros. It also has the classics like the Lively Ones, The Impacts, the Centurions, and The Sentinels, to name a few.(CD)-**Spag**

V/A "Swing Sucks" *(Liberation, POB 17746, Anaheim, CA 92817).* Another Swing comp on the lines of the two *Swing This Baby!* comps on Slimstyle/Beyond. A few more tracks on this one, but a lot of the same bands. Mitch Woods and his Rocket 88's do a solid first track, with a great follow up by the Royal Crown Revue's "The Rise and Fall of the Great Mondello." Other promising tracks include "Rumpus Room, Honey Moon" by Steve

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Lucky and The Rhumba Bums, "All But Broken" by Acme Swing Co., and "American Bandstand" by Walley's Swing World. A better comp compared to other offerings, and it comes with a cool nifty insert that folds like a cocktail napkin. Buy this, baby!(CD)-**Laurie**

V/A "Swing This Baby! II" *(Slimstyle/Beyond Family, 1540 Broadway, New York, New York 10036). Swing: 2* is the follow up to the successful *Swing This Baby!* comp that came out last year on the heels of a highly publicized and marketed Swing revival. While Swing has taken a backseat this year on the radio, it is still very much alive on this comp. *Swing 2* has tracks from bands across the country, including The New Morty Show, The Crescent City Maulers and Dr. Zoot. Nothing really struck me as out of the ordinary with the tracks selected, but it is a solid comp. The better tracks include "Jimmy Primo Livin' At Large" by Three Cent Stomp and "Jive Mr. Boogie" by Mitch Woods and his Rocket 88's. A good background music swing CD for the shower or your Labor Day BBQ.(CD)-**Laurie**

V/A "Unsealed: A Tribute to the Go-Go's" *(4 Alarm, 660 W. Lake St., Chicago, IL 60661).* Okay, so we have some bands covering songs by the Go-Go's. Cuts like "Head Over Heels," "We Got the Beat," and "Vacation" are done by Fig Dish, Chainsaw Kittens, Season to Risk, Sugarsmack, and Monkey Paw, among others. Though the song structures remain intact, the bands give their very own unique spin on each track with most favoring a VERY quirky guitar/bass/drums pop style...and some keyboards (?!). A strange comp, but very consistent throughout, and visionary in it's own weird way. Once I got a handle on it stylistically, it definitely grew on me.(CD)-**Rich**

V/A "Worse Than Alternative It's Another Punk Comp" *(Reinforcement/Trend Is Dead 96 Ehret Ave., Harrington Park, NJ 07640).* The name and layout (a cheesy pink and green take-off of the Sex Pistols' LP) sucks, but the rest of this compilation is more than halfway decent. Here's the lineup: Down By Law (a song off their *All Scratched Up!* CD), Cletus, The Broadways (I highly recommend this band), Home Grown (they're playing your town soon), Love Camp 7 (they're from Australia), Pablum, The Frantics, Santa's Dead, Bickley, Nobodys, Abducted, Tinkle, The Cretins, Bracket, Cooter, Pseudo Heroes, American Steel (amazing band, one of my favorite songs on this CD), IDK (their singer has one of the best voices), Mohawk Barbie, The Repellents, Day 19 (NJ Ska kids singing about a satanic girlfriend), Your Mother (award for best song title, "If Spankin' It Were An Olympic Event, I Would Be Sponsored By Nike or Maybe Kleenex"), Sister Raisin, Oblique (one of the better songs from one of the better Punkcore bands to come out of Long Island), Walter King, Supaflies, The Rehabs, Spoiled Rotten, The Vapids, The Commercials, Hickey, and The Young Hasselhoffs (winner of best name of band on this comp).(CD)-**Dr. Deathray**

V/A Fang/Oppressed Logic *(Beer City, POB 26085, Milwaukee, WI 53226).* So Fang is back and here they do two songs, one Oi-like sing-a-long anthem, "Last Resort," and a new version of Fang's classic, "Skinheads Smoke Dope." On the flip, Oppressed Logic kick out three blazing beer drinking tunes.(7")-**Spag**

V/A Leatherface/HotWaterMusic "BYO Split Series: Volume 1" *(BYO, POB 67A64, Los Angeles,CA 90067).* I listened to this CD so many times because it was so good. It's really hard to review it though, because these two bands are very original in what they're doing and you can't really compare it to anything, which is a good thing. Both bands do have a similar sound, Leatherface being the elder (they've been around since 1989). Each band has a more mature Punk sound with growling vocals. Leatherface's music, I guess, can be slightly related to old Snuff....hey come on, they're both from England! HotWaterMusic has that Emo-ish punk thing going that is so difficult to explain. You can feel emotion when you hear their music. You can tell what they're singing about and playing is really from the heart, no bullshit involved or needed, thank you. All I can say is get this CD and every other CD by these bands, and go see them when they play near you. You won't be disappointed.(CD)-**Dr. Deathray**

V/A Secret Hate/Das Klown *(Skunk, 6285 E. Spring St. #234, Long Beach, CA 90808).).* Here's another band back from the past (Secret Hate) and to be honest with you, this song is no big deal, nothing too exciting. On the other side we got the Klown, who have been kicking it around for awhile now with good fast punk Hardcore. Two more good songs from them.(7")-**Spag**

V/A Step 2 Far/Tears of Frustration *(Guillotine, 314 79th St. #8E, Brooklyn, NY 11209).* Step 2 Far play some brutal Latino NYHC. It's actually pretty fuckin' heavy without being Metal. It sounds dated, but hey, if you're looking for something hard I guess this is for you. On the other side, TOF play more of that classic late '80s NYHC sound. You know, the sing-a-longs, point your finger to the sky type of stuff. Lots of cool dance parts. What I **do** like about both bands is that thin '80s guitar sound. You remember those buzz guitar sounds that cut through your speakers?(7")-**Spag**

Voice Of A Generation "The Odd Generation" *(DSS, POB 734, 4021 Linz, Austria).* Wow! This is another great Street Punk 7" on this label. Six songs in total that rock in that working class way. It's also got the greatest line. Let's just say it's the quote of the issue: "Punks never die, they go to hell to get a haircut..." Wow, that's fuckin' deep. If you like the Dropkick Murphys but are tired of their polished sugar coated sound, grab this for some real Punk Rock.(7")-**Spag**

Wally "Freud" *(Ghetto Cat, POB 30909, Philadelphia, PA 19104).* Five years from now, three or four kids hanging out in front of a 7-11 or in a basement, or wherever, will be talking about starting a band, but they'll want the music to sound completely original. They'll be naming their influences and who they like. The name Wally will come up (and it will), and they all say "Yeah, man. They rocked! We should sound like them." And so they start practicing and getting shows and putting out a demo. As a year goes by they are on the cover this fine magazine; a month later, they are on the cover of *Magnet*, and so on. During their huge photo shoot for the *Spin* "fashion" issue, the guitarist will be wearing a Wally T-shirt. All the fans of said band will start looking for Wally CDs and T-shirts. Before you know it, a couple of other bands are out there supporting Wally. But the problem is, they broke up. Why? Nobody liked them when they first came out and it wasn't going well. So now people want them to get back together, and they won't. Just because. This is what happens with great bands; nobody knows who they are while they are around except for a couple of fans, but these fans start bands and it goes from there. Just ask Slint, Velvet Underground, Bad Brains, and Foetus. I'm not saying Wally fits in that category right now, but

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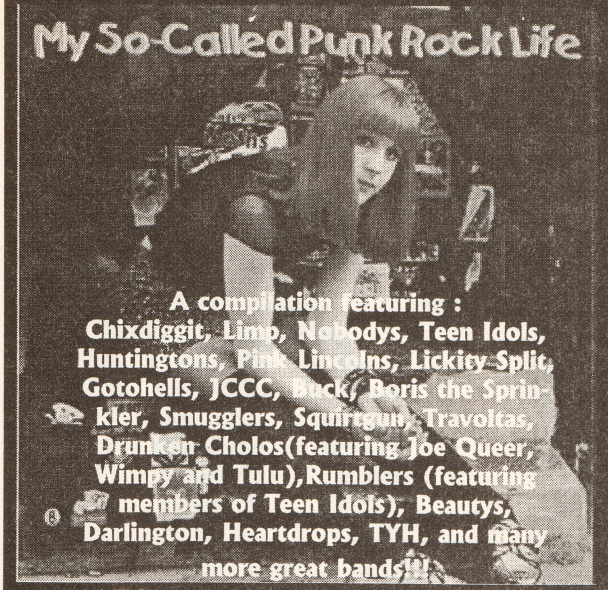
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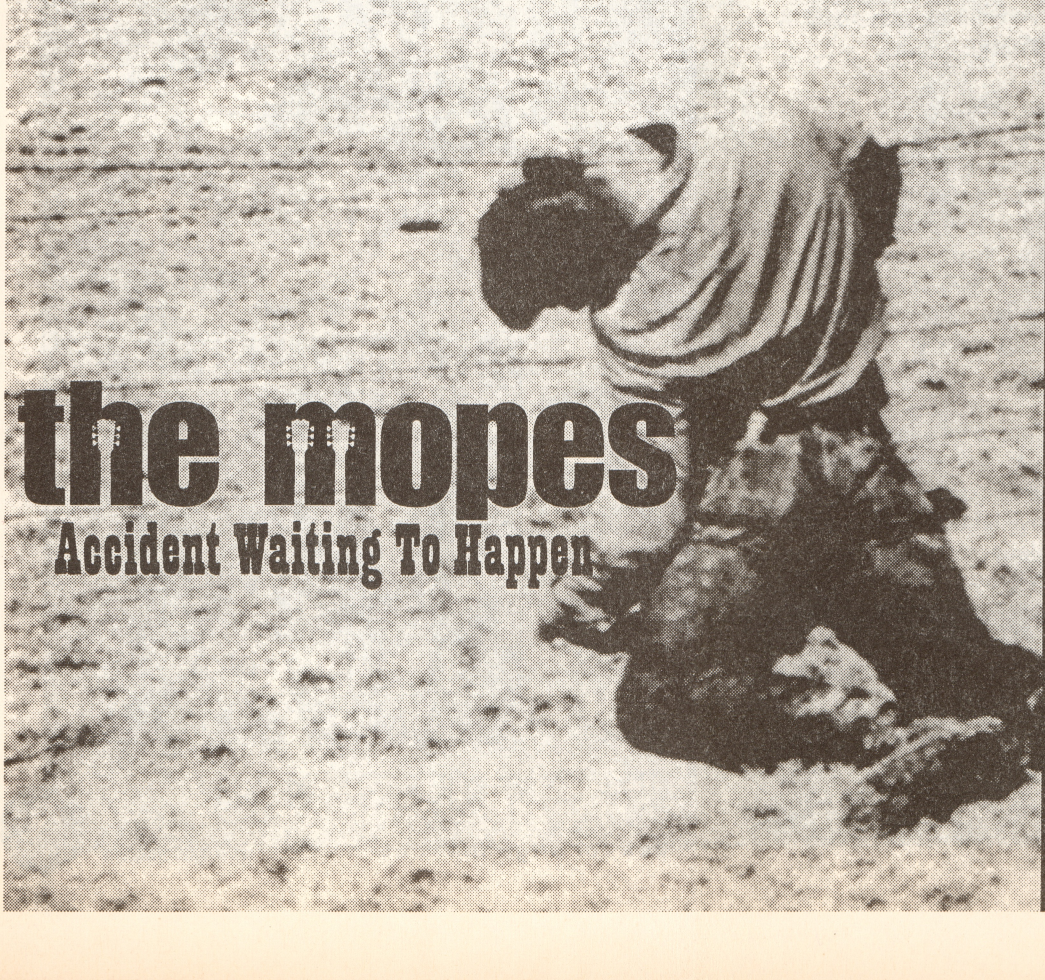

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they keep getting closer with each CD. Buy it now, so you can be one of the people who were there right when it happened.(CD)-**Jack**

Wanda Chrome and the Heather Pharohs "Dangerous Times" *(Beer City, POB 26085, Milwaukee, WI 53226).* This is by far my favorite Beer City release. Wanda is a Rock n' Roll band with balls. Fuck, on this live record, God are they tight as ass. Let's just put it this way: listen to the three covers they choose to do. Link Wray's "Rumble," the Ramones' "Commando," and the fuckin' Thirteenth Floor Elevators' "You're Gonna Miss Me." Now how fuckin' Punk Rock is that? Yeah, this is fuckin' great. I love the noise and the chaos on this record.(LP)-**Spag**

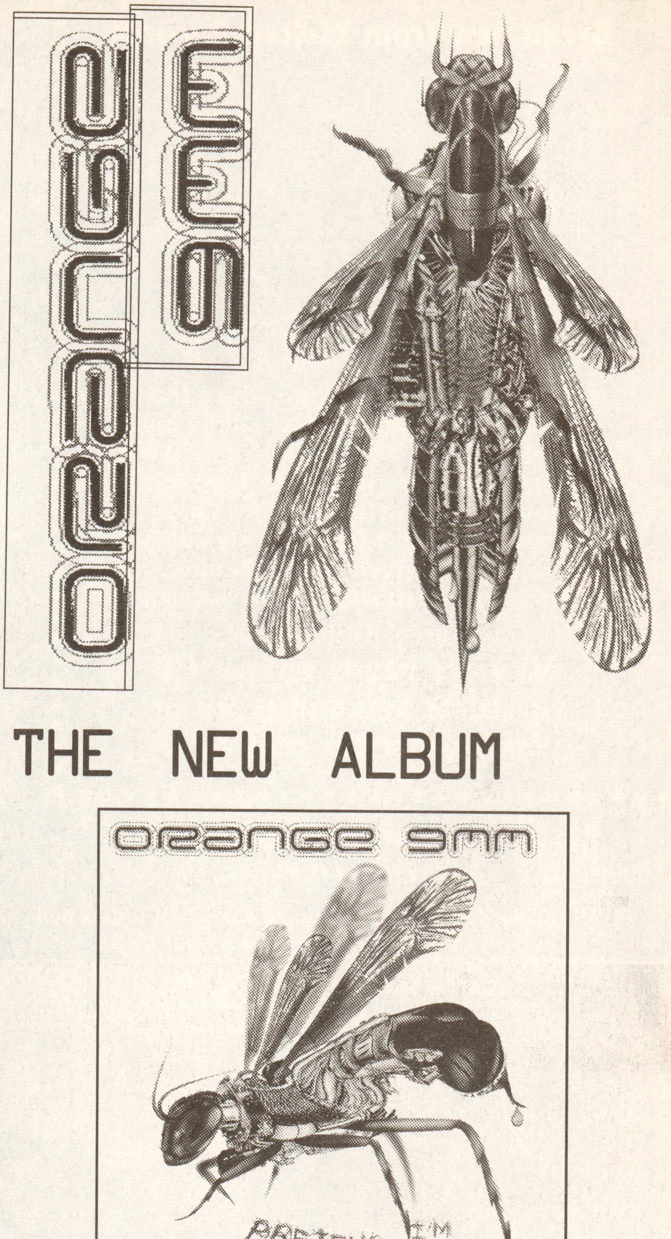
Watts *(Estrus, POB 2125, Bellingham, WA 98225).* Some ex-members of The Mono Men (axe-slingin' Estrus prez Crider and skins smasher Aaron Roeder) team up with some new blood and tear shit up along the way. Rockin' in a blow-this-place-up-when-we're-done-drinkin' kinda way, Watts keeps the speedometer pinned all the way down for these 10 tracks, and Jack Endino's production lays the carnage out roadside so you can get a closer look. This is a gritty, raw, fucker...I'm surprised the band members walked away alive.(CD)-**Rich**

Witchman Vs. Jammin Unit "Inferno" *(Invisible, POB 16008, Chicago, IL 60616).* I would love to say this is a concept album, unfortunately I know very little about the artist on this. What I find here is a great, great piece of mixed influence electronica. You have some great etheral parts to draw you in. Then comes in a pumping groove of Drum n' Bass recordings. You find a very deep DJ voice mixed in at parts, and also just a little bit of Hardcore BPM for good measure. This is a superbly crafted record, and that will hopefully not be lost in the slew of crap that comes out of this scene. This is a pumping record that would easily blow away anything on the Mo Wax label, with possibly the exception of DJ Shadow himself.(CD)-**Myk**

Yellow Machinegun "Spot Remover" *(Howling Bull America, POB 40129, San Francisco, CA 94140-0129).* If Motorhead impregnated Wendy O Williams the end result would be a child named Yellow Machinegun. These troopers mix up tight, polished Punk Rock with metallic crunch and fast Agnostic Front type aggression. Comparison points aren't really needed because this disc shines strictly due to it's original edginess. I can say this much: if Air Supply and Journey are your favorite bands, one listen to this champ will inspire you to slice your own pinkies off!(CD)-**Alex**

Zola Turn *(No address...).* Zola Turn are a four-piece, all female band. Their music is played with an energetic charge very similar to other girlie groups such as Luscious Jackson, Veruca Salt and even the Go-Gos. They are not as consistent as these bands, but I see them getting better on future releases. The three songs on this record make for a good start.(7")-**Lloyd**

SEE PAGE THREE FOR ADVERTISING RATES AND ALL THAT OTHER STUFF...



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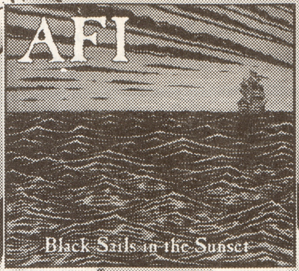
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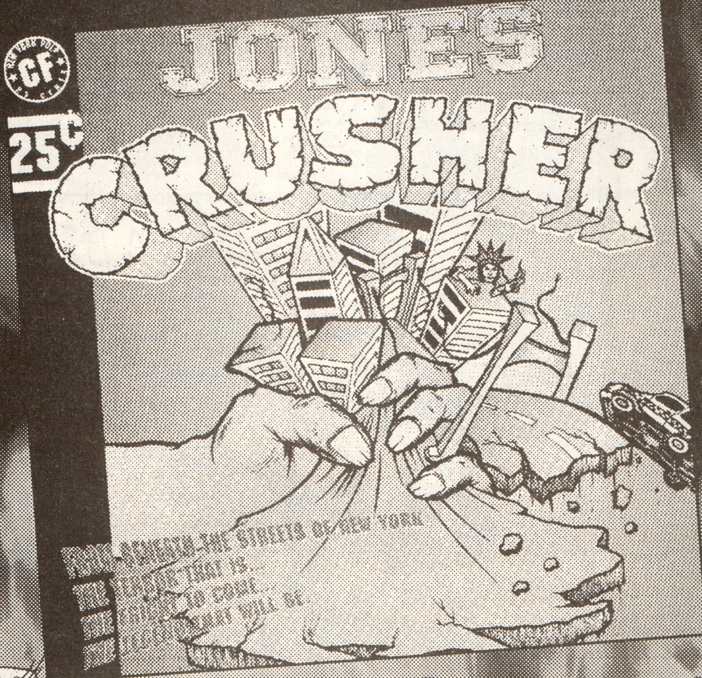
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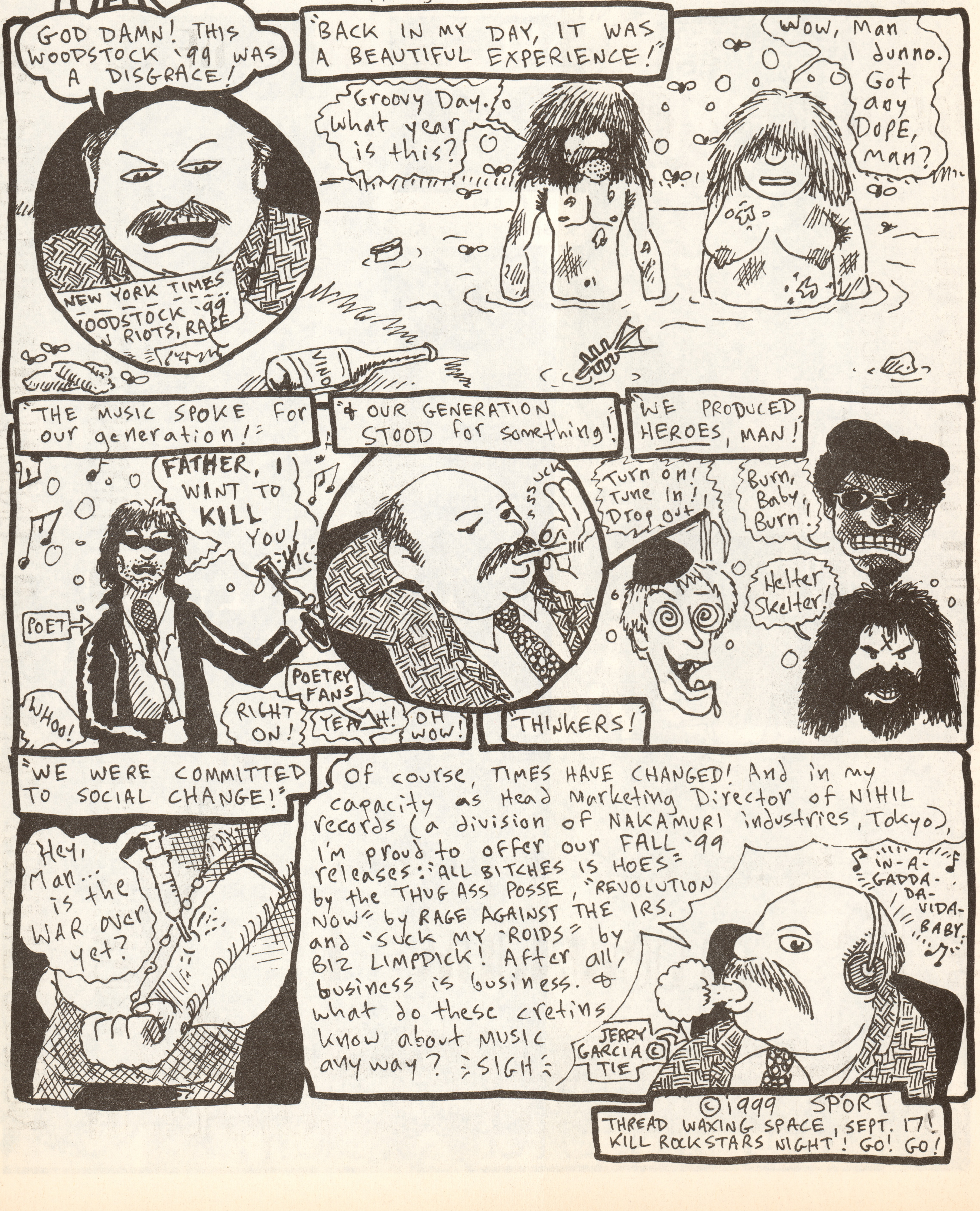
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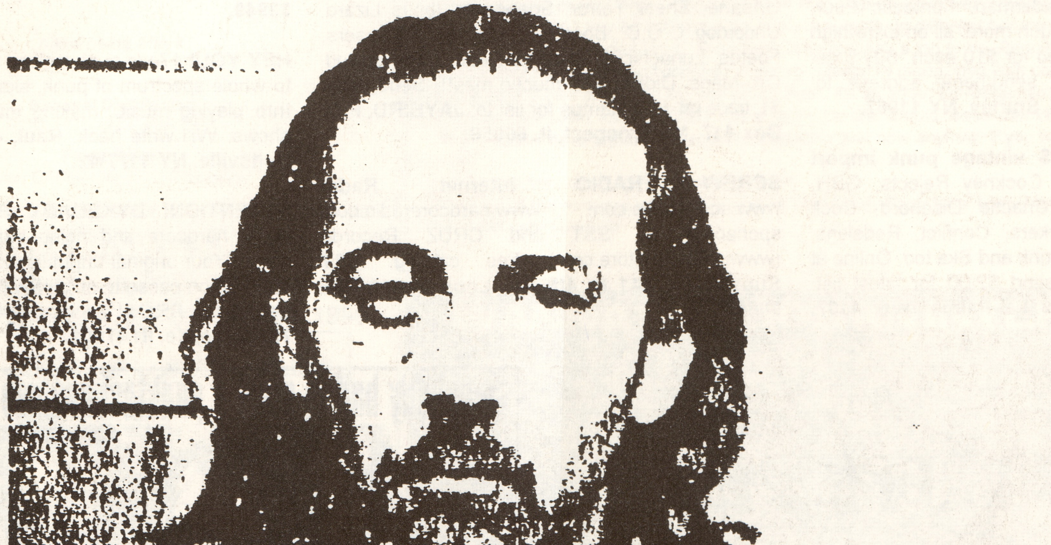

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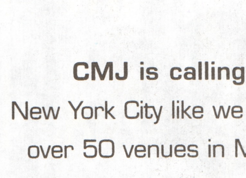

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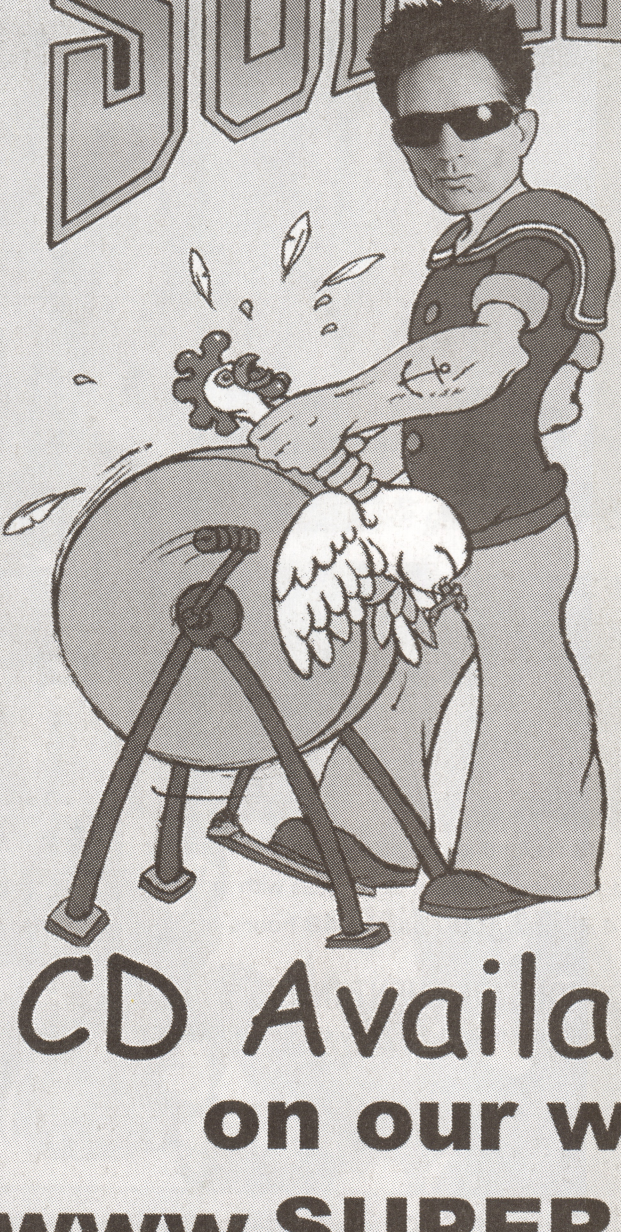

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